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NEWS

WILDLIFE WINNER
IS STRIPPED OF TITLE

amateur

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Saturday 30 January 2010

Photographer

Canon EOS 7D versus Pentax K-7

TWIN
TEST

Guns blazing: **Pentax** strikes back
with amazing technology



TOP TECHNIQUES

How to create
atmospheric
pictures of
children



ICONIC CAMERAS



Days of glory:
the first Olympus OM

SIGMA



OUR WORLD

Tim Matsui: Born in 1973 in California. Became a freelance photographer, after earning a degree in photojournalism, from the University of Washington. Established the FEAR Project, a non-profit media organisation creating documentaries about sexual violence, the environment and other vital social issues.

Photo data: Sigma 18-200mm F3.5-6.3 DC OS. 1/400-second exposure at f/6.3.

TIM MATSUI SHOOTS THE WORLD WITH A SIGMA LENS.

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Sigma's super-zoom lens for digital SLRs captured this reflective moment at twilight to perfection. The exclusive built-in Sigma Optical Stabiliser virtually eliminates the problem of camera shake that can otherwise mar telephoto photography in such low light conditions. SLD (Special Low Dispersion) glass and aspherical elements effectively eliminate aberrations whilst super multilayer coating cuts flare and ghosting. An impressive minimum focusing distance of 45cm/17.7in. throughout the entire zoom range gives a maximum reproduction ratio is 1:3.9. A matched petal-shaped lens hood is included and the non-rotating front element is ideal for accepting circular polarising filters.

*Vignetting (a darkening of the corners of the image) will occur if the lens is used with digital SLR cameras with image sensors larger than APS-C size or 35mm SLRs, and APS SLRs

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Steve Gascoigne reveals how to plan, shoot and market a calendar of images from your local area

Send us your pictures

To have your pictures published in Gallery, send in a selection of up to ten images. They can be either a selection of different images or all have the same theme. Digital files sent on CD should be saved in a Photoshop-compatible format, such as JPEG or TIFF, with a contact sheet and submission form. Visit www.amateurphotographer.co.uk/apgallery for details. We cannot publish images without the necessary technical details. Each RGB image should be a minimum of 2480 pixels along its longest length. Transparencies and prints are also accepted. We recommend that transparencies are sent without glass mounts and posted via Special Delivery. For transparencies, prints or discs to be returned you must include an SAE with sufficient postage.

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Two bodies don't make a range



Damien Demolder
Editor

My first SLR was nearly a Pentax. It was a Chinon CM4 with a Pentax K mount, and I was given it when my big brother

bought his Pentax ME Super. I had a mixture of lenses, one of which was a Pentax SMC-135mm f/3.5 that I still use today. My second SLR was also almost a Pentax, again using a Pentax K mount, but I still couldn't afford the real thing. It was a Ricoh KR-10 Super, which was very good but still not quite a Pentax. I wanted a Pentax, but never actually owned one until quite recently when I bought an old MX. As you can imagine, Pentax is a camera brand very close to my heart. Having not actually owned one makes no difference – I've worked through endless K1000s and I've always followed the range very closely.

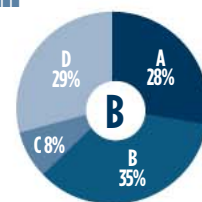
Following what Pentax is up to nowadays doesn't use up too much time – not because I'm not concentrating but because activity is irregular and infrequent. Pentax has become like an old friend who has gradually stopped writing and phoning, slipping out of consciousness so slowly you hardly notice it is happening. Its SLRs are still excellent, but to survive in this market the company needs more of them. Two camera bodies just don't make a range.

Our question of the week

In AP 16 January we asked...
Is the modern camera just another electronic device?

You answered...

- A** Yes, it is 28%
B Most are 35%
C Most are not 8%
D No, they are definitely not 29%



This week we ask...

Have you ever owned a Pentax or K-mount SLR?

A Yes **B** No **C** Used, but not owned

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News

News | Analysis | Comment | PhotoDiary 30/01/10

I have been privileged to view much of life through my cameras, making the journey an enlightened experience

Dennis Stock dies, page 6



© KEITH BURTON/ANSA PHOTOS

Scandal hits wildlife contest | Photographer denies he cheated

Photographer stripped of coveted wildlife title

THE Veolia Environment Wildlife Photographer of the Year has been stripped of his title after judges suspected that the winning photograph featured a trained animal. Spanish photographer José Luis Rodríguez had entered a photograph of an 'Iberian wolf' jumping over a gate. But the competition's strict rules ban animal models from featuring in submitted images.

The Natural History Museum, which helps organise the competition, confirmed that Rodríguez has been disqualified.

Rodríguez denies that he used a 'model wolf'.

A spokeswoman for the museum said: 'The judging panel was reconvened and concluded that it was likely that the wolf featured in the image was an animal model that can be

hired for photographic purposes and, as a result, that the image had been entered in breach of Rule 10 of the competition.'

She added: 'The judging panel looked at a range of evidence and took specialist advice from a panel of judges who have extensive experience of photographing wildlife, including wolves. They also considered the responses to specific questions put to the photographer, José Luis Rodríguez.'

It is understood that the picture, entitled 'Storybook Wolf', was captured using a specially set-up camera trap. The animal would have triggered the shutter by crossing an infrared beam.

Commenting on the controversy, wildlife photographer Andy Rouse told AP: 'The fallout from this scandal will continue for a long time and will ultimately affect the photographer,



the competition and the reputation of wildlife photographers in general.'

In an exclusive article for AP's website, Rouse added: 'To my knowledge no image has ever been taken like this of the Iberian wolf. It is an incredibly rare and shy animal, avoiding human contact at all costs and highly suspicious [of humans] due to years of persecution in its homeland.'

'To get this close, to get the lighting so perfect and the timing so exquisite was just incredible and I was slightly in awe of the photographer.'

José Luis Rodríguez, who lives in Spain, could not be reached for comment despite numerous emails and phone calls to his office.

His son told us that the photographer was currently away on assignment in Madeira where he has been photographing 'marine birds'.

The Wildlife Photographer of the Year is billed as the world's most prestigious photography competition of its kind.

In 2009 the contest pulled in a record 43,135 entries from 94 countries.

SNAP SHOT

DSLR video training

The growing use of movies in DSLRs has led to stills cameras being lined up for the first time at a UK video technology exhibition. A spokesman for the London event said: 'Broadcast Video Expo has been running for 15 years without a single stills camera on the show floor. The advent of HD video changes all that... The DSLR has arrived in the video and film production community with a bang...' The event will include the chance to take action shots in various lighting conditions as part of a DSLR Focus Feature, a DSLR Cinematography Workshop, and a Beginners' Guide to Video DSLR.

The show takes place at Earls Court from 16-18 February. Seminars will be free on a first-come, first-served basis. To register for free entry visit www.broadcastvideoexpo.co.uk.

St Paul's photo fiasco update

A BBC photographer stopped under anti-terror laws while taking pictures of St Paul's Cathedral has been told that his complaint is part of a wider investigation by the police watchdog. BBC stills photographer Jeff Overs met with Metropolitan Police on 15 January to discuss his complaint. Overs had written to the Met after police officers stopped him under Section 44 of the Terrorism Act. His story sparked mass media coverage of photography in public. For more see next week's News pages.

'Tweed terrorist' amateur demands answers



AN amateur photographer dressed in a 'tweed jacket and tie' says he has been accused of being a possible terrorist by staff at a London train station.

Student Adam Smith has complained to Transport for London (TfL) after he used a DSLR to take two pictures

from a platform at Hounslow Central station on 10 January.

Adam said he captured four more images in a 'curved mirror' at the bottom of a flight of stairs at the station. In his resulting blog, entitled 'The Tweed Terrorist', Adam wrote: 'The member of [London Underground] staff accused me of using flash photography (which was untrue), saying she saw me do it on CCTV.'

'When I tried to reason

with her she walked away and then walked back telling me she was reporting me as a terrorist and that she was going to ring the police.'

Adam said he has lodged a complaint, via email, to TfL.

Transport for London told AP it was looking into the complaint, but that it would take a 'couple of weeks'.

'We deal with quite a lot of stuff across the whole [transport] network,' a TfL

spokeswoman added.

Last year, AP revealed a photo crackdown by London Underground.

TfL repeated that 'any individual or film production company wanting to film or take photographs on the Tube must seek prior permission from London Underground'.

The spokeswoman added: 'We do take a common-sense approach to granting permissions to film and photograph on the Tube, and are flexible in dealing with different requests on a case-by-case basis.'

PhotoDiary

A week of photographic opportunity

WEDNESDAY

27 JANUARY

EXHIBITION A Master's Touch – various images printed by the late Bill Rowlinson, until 27 January at Photofusion, London SW9 8LA. Tel: 0207 738 5774. **EXHIBITION** Circus by Anderson and Low, until 11 April at The Lowry, Greater Manchester M50 3AZ. Tel: 0870 787 5793. Visit www.thelowry.com.

THURSDAY

28 JANUARY

EXHIBITION From One Extreme to the Other by Nat Finkelstein, until 14 February at Idea Generation Gallery, London E2 7JB. Visit www.idea-generation.co.uk. **EXHIBITION** by various photographers, until 5 February at the recently opened HotShoe Gallery, London EC1N 8SW. Tel: 0207 421 6009. Visit www.hotshoegallery.com.

FRIDAY

29 JANUARY

EXHIBITION Robert Mapplethorpe, until 27 March at Graves Gallery, South Yorkshire S1 1XZ. Tel: 0114 278 2600. Visit www.museums-sheffield.org.uk. **EXHIBITION** The Camera and Beyond, until 28 February at Dimbola Galleries and Photographic Museum, Isle of Wight PO40 9QE. Tel: 01983 756 814. Visit www.dimbola.co.uk.



© ROBERT MAPPLETHORPE FOUNDATION

SATURDAY

30 JANUARY

EXHIBITION Make Your Mark by Naomi Stannard, Anna Hindocha and Ioana Marinescu, until 31 January at Viewfinder Photography Gallery, London SE10 8RS. Tel: 0208 858 8351. **DON'T MISS** Going Digital Photographic Workshop (10am–4pm) at Dyrham Park (near Bath), Gloucs SN14 8ER. Tel: 0117 937 2501. Visit www.nationaltrust.org.uk.

SUNDAY

31 JANUARY

DON'T MISS Snowdrop Weekends at The Weir (11am–4pm), Hereford HR4 7QF. Tel: 01981 590 509. Visit www.nationaltrust.org.uk. **DON'T MISS** A Winter's Trail (11am–2pm) to discover snowdrops and other winter plants and shrubs at Blickling Hall, Gardens and Park, Norfolk NR11 6NF. Tel: 01263 738 030. Visit www.nationaltrust.org.uk.

MONDAY

1 FEBRUARY

EXHIBITION Jane Bown: Exposures 100 Portraits, until 19 February at University Gallery, Northumbria University, Newcastle upon Tyne NE1 8ST. Tel: 0191 227 4424. Visit www.northumbria.ac.uk/universitygallery. **EXHIBITION** by Rankin, features portraits of 20 'top UK entrepreneurs' at galler@oxo, London SE1 9PH. Tel: 0207 021 1600.



© JANE BOWN

TUESDAY

2 FEBRUARY

EXHIBITION Luminal World by Gina Glover, until 5 March at Hoopers Gallery, London EC1R 0AA. Tel: 0207 490 3907. Visit www.hoopersgallery.co.uk. **EXHIBITION** Cuba: Exploring 50 Years of Revolution, until 27 February at Rich Mix, London E1 6LA. Tel: 0207 613 7498. Visit www.richmix.org.uk.

News

Jessops moves to reassure customers

JESSOPS plc has moved to reassure customers that news of the firm's upcoming voluntary liquidation will have no impact on its high-street shops.

As we went to press, Jessops plc shareholders were due to vote on a members' voluntary liquidation ahead of the company being de-listed from the London Stock Exchange.

A Jessops spokesman confirmed that this is a formality as the public limited company prepares to de-list as part of the financial restructuring announced last year.

In September, Jessops' main operating company was sold to a new firm called Snap Equity Ltd, 47% of which is owned by HSBC bank.

Trading in Jessops shares was due to be suspended at 7.30am on 20 January. If shareholders approved the board's proposal, the de-listing was due to take place at 8am on 22 January.



CHRIS CHESMAN

'Under the restructuring [announced] in the autumn, the trading assets – ie the shops, stock etc – were transferred to new ownership,' explained a Jessops spokesman.

'That left Jessops plc and its shareholders with no assets left. The meeting on the 21st is, in effect, the formal process to then de-list those shares.'

He added: 'It has no effect whatsoever on the high-street shops, which continue to operate as before and

will continue to do so.'

The financial restructuring aimed to save 2,000 jobs and meant that HSBC forgave £34m of debt owed by Jessops.

As part of the restructuring deal, Jessops – which was saddled with £57m of debt – said that £100,000 will be made available for distribution to Jessops shareholders.

Jessops floated on the stock market in 2004 and continued on an expansion path that increased its store portfolio to more than 300.

Tributes to photographer Dennis Stock

TRIBUTES have been paid to Magnum Photos photographer Dennis Stock, who died recently aged 81.

The agency said that Stock managed to evoke 'the spirit of America' through his memorable and iconic portraits of Hollywood stars. From 1957 to 1960, Stock captured portraits of jazz musicians, including Louis Armstrong, Billie Holiday, Sidney Bechet, Gene Krupa and Duke Ellington for his book *Jazz Street*.

However, he may be best remembered for his photographs of James Dean, whom he met in 1955. The photographer's resulting photo essay was published in *Life* magazine shortly before the actor's death.

Speaking on 13 January, Magnum Photos New York bureau chief Mark Lubell said: 'Just two weeks ago I was in a very engaged conversation with Dennis with regard to

the future distribution of Magnum's content... Dennis's dedication to his craft and his desire to ensure Magnum's future have been extremely important to the organisation.'

Stock launched a book or an exhibition almost every year since the 1950s and his work appeared in numerous magazines, including *Paris Match* and *Stern*.

Born in 1928, he worked as an apprentice for a photographer at *Life* magazine in 1947, before joining Magnum Photos in 1951 and becoming a full member of the famed agency in 1954.

He also worked as a writer, director and producer for television and film.

The photographer, who also ran

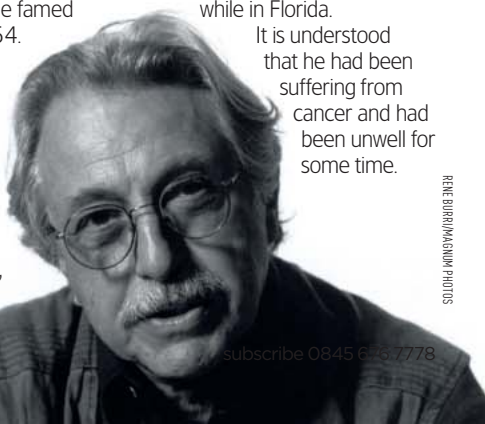
numerous workshops around the world, once said: 'Art is a well-articulated manifestation of an aspect of life. I have been privileged to view much of life through my cameras, making the journey an enlightened experience.'

'My emphasis has mainly been on affirmative reactions to human behaviour and a strong attraction to the beauty in nature.'

In his latest work, Stock focused mainly on the 'abstraction of flowers'.

Stock, who lived in New York, died on 11 January while in Florida.

It is understood that he had been suffering from cancer and had been unwell for some time.



RENE BURR/MAGNUM PHOTOS



SNAP SHOT

Correction

AP would like to address a couple of errors that appeared in the Canon EOS 5D Mark II vs Sony Alpha 850 test in AP 16 January. First, the Sony Alpha 850 only has wireless capability when used with a compatible flashgun such as the Sony HVL-F20AM, which retails for around £120, as well as more expensive and powerful units. Meanwhile, Canon EOS 5D Mark II users can buy the Canon Speedlite Transmitter ST-E2 for around £170, or perhaps the Speedlite 580EX II flashgun for around £365.99. There was also a slight mix up between Highlight Tone Priority (HTP) and Auto Light Optimizer (ALO). It is the shadow-boosting ALO that has four levels, not the HTP. Apologies for any confusion caused.

Privacy row

A photographer is facing legal action for invasion of privacy after allegedly taking a photo of Prince William's girlfriend Kate Middleton playing tennis over Christmas. The action, reportedly lodged by the Queen's solicitors Harbottle & Lewis, follows publication of photos in Germany that apparently show Middleton playing tennis at Restormel Manor in Cornwall on Christmas Day. It is understood that the photographer, who has so far not been named, was on a public footpath at the time. Harbottle & Lewis refused to comment.

Photo rap

Singer Shakin' Stevens has been fined £300 for assaulting a freelance photographer, according to reports. Stevens, whose real name is Michael Barrett, was accused of breaking a camera used by Hugo McNeice at a hotel in Ireland in December 2008. Stevens' hit songs have included *This Ole House* and *Green Door*. He denied the charge.

Police right to stop photographers continues



Committed to defending your photographic rights!

PHOTOGRAPHERS will continue to face possible Section 44 anti-terror stops despite a recent European court ruling (News, AP 23 January).

As we reported last week, the European Court of Human Rights ruled that police use of Section 44 stop-and-search powers is unlawful.

The law, which allows police officers to stop and search people without grounds for suspicion, has been heavily criticised by many, including photographers.

However, for now at least, there will be no change in the policy adopted by police forces, as the UK government seeks to appeal the ruling.

Chief Constable Craig Mackey, spokesman for the Association of Chief Police Officers (ACPO), which co-ordinates police policy in England and Wales, said: 'As a result of the government decision to appeal the ruling and following legal advice, the use of Section 44 of the Terrorism Act 2000 remains in force in accordance with authorisations currently in place nationally.'

The ACPO statement added: 'The use of stop-and-search powers under Section



CHRIS CHEESMAN

43 and 44 of the Terrorism Act remain an important tactic in our counter-terrorism strategy.'

Photographers welcome decision

ACPO added: 'The threat remains real and serious, and stop and search can deter and disrupt terrorist activity and create a hostile environment for terrorists. Protecting the public remains our priority.'

A Home Office spokesman said that it is still too early to say whether the government will issue fresh guidelines while it seeks legal advice over the implications of the European Court of Human Rights' decision in Strasbourg.

Asked what policy police forces should adopt, the spokesman told AP: 'It is up to individual police forces to seek legal advice in the interim.'

The Home Office has three

months to lodge its appeal.

Photographers have, however, welcomed the ECHR ruling. A spokesman for the Bureau of Freelance Photographers (BFP) told us: 'It effectively confirms that people should not be stopped and searched while taking photographs, whether they are a professional or amateur photographer.'

Architectural photographer Grant Smith, who has been stopped several times under Section 44, described the ruling as 'excellent news', as did Jeff Moore, chairman of the British Press Photographers' Association.

Policing and Security Minister David Hanson said: 'I am disappointed with the ECHR ruling in this case as we won all other challenges in the UK courts, including at the House of Lords. We are considering the judgement and will seek to appeal.'

SD cards to boast '2TB' memory

THE SD Card Association has outlined plans to develop SD cards able to store up to 2TB (terabytes) of digital memory.

The association is promoting its newest SD card type, SDXC, which has a theoretical maximum capacity of up to 2TB.

This figure is unlikely to be achieved in reality for another ten years, but even the lowest capacity for the format – 64GB – contrasts with the 8MB capacity of the first card. The new type promises a much faster data transfer both to and from the card of up to 104MB per second, as well as greater reliability.

Standards for SDXC were still being discussed during meetings at the Consumer Electronics Show (CES) in Las Vegas, but Toshiba expects its first 64GB card to be available within the next couple of months at a cost of about \$500.

Panasonic will launch a 48GB version (any capacity above the SDHC maximum capacity of 32GB uses the SDXC standard).

Both cards are expected to be initially marketed to professional video makers. Very few stills-camera makers have compatible products.

The news came as Sony announced that it has developed a new form for the memory slot in its compact and video camera that accepts both SD and its own Memory Stick cards.



New Tokina wideangle on way

TOKINA has showcased a new wideangle zoom lens designed for Nikon and Canon APS-C-sensor cameras.

The 16.5-135mm ATX f/3.5-5.6 DX lens will be available in February for US customers, costing \$599.

When mounted on an

APS-C-format camera, the angle of view will be similar to those achieved by a 24-200mm lens.

Tokina's US representative, THK Photo Products Inc, also expects Vibration Reduction technology to be introduced to the brand at the PMA show in February.

The most likely lens to receive this element shifting improvement is the company's existing 80-400mm f/4.5-5.6 full-frame zoom lens.

AP will bring more news of these lenses, including UK pricing and specification, when it becomes available.

Top RNLI photographer honoured

AN amateur photographer from Somerset has triumphed in the RNLI's annual shootout.

Howard Evans, a fundraiser from Weston-super-Mare, won top spot. He said: 'I was surprised when I was told I'd been shortlisted as I didn't know I'd been entered into the competition in the first place, but I was very pleased to win.'

Howard captured the pictures on an Open Day at the Weston-super-Mare station.

'The crew were launching the boat in difficult conditions and I just caught them at the right moment. They did all the work really,' he said.

Eleanor Driscoll, the RNLI Film and Image manager who helped judge the entries, said: 'The standard was very high this year, but



© HOWARD EVANS

Howard's picture stood out because it illustrates perfectly the challenging conditions our volunteer crews have to deal with, as well as the teamwork that is needed to not only launch a lifeboat but to save lives at sea on a daily basis.'



Photo Finish

A London borough is offering the unemployed a chance to train as photographers in a scheme called Photo Finish. The project, which begins in Newham in February, aims to give practical training in areas such as camera skills and darkroom techniques. Participants will be able to showcase their work in an exhibition at a local gallery. Visit www.fourcornersfilm.co.uk.

Wildlife call

The Veolia Environnement Wildlife Photographer of the Year 2010 competition has opened for entries and includes, for the first time, a category for Wildlife Photojournalist of the Year. Billed as the most prestigious competition of its type and now in its 46th year, the deadline for entries is 5 March. Visit www.nhm.ac.uk.

Title 'stripped'

A Chinese photographer has been stripped of a national award after it emerged that he created his entries with the help of other artists. Sang Yuzhu lost the Golden Statue Award when organisers said he had not informed them that four of his submissions were 'jointly created', according to press reports in China.

Olympus reveals new Tough model

OLYMPUS has unveiled the latest addition to its Mju Tough digital compact camera family.

The Mju Tough-3000 is a 12-million-pixel model claimed to be waterproof to 3m, shockproof to 1.5m and freeze proof to -10°C.

The f/3.5 lens is designed to deliver the 35mm viewing angle equivalent of a 28-102mm zoom.

Due to the shops in March priced £199.99, the Mju Tough-3000 boasts 1GB of internal memory and includes 'Photo Surfing', which is designed to allow users to locate images by location, for example, using a built-in GPS and bundled software.

Magic Filter effects include



Pop Art, Pin Hole and Fish-Eye.

An in-camera Panorama mode captures three images and stitches them together to create a panorama-sized image.

Equivalent ISO sensitivity ranges from 64-1600, and photographers can shoot a maximum of five frames per second (at 3MP resolution), according to Olympus.

The SD memory-card-compatible model also boasts 'HD'-quality (720-pixel) video.

Kodak unwraps touchscreen camera



KODAK'S Slice Touchscreen camera was among new digital compacts to appear at the CES show in Las Vegas.

The camera boasts a 3.5in Touchscreen, a resolution of 14 million pixels, plus HD video (720 pixels and

30 frames per second).

A search mode is designed to allow photographers to locate images by the person pictured, date captured or the occasion, for example.

Kodak UK has confirmed that the Slice Touchscreen camera will go on sale in April, priced £299.99.



Club News

AP's weekly round-up of club news from all over Britain

North Cheshire Photographic Society

The society is gearing up for its annual exhibition, which opens on 10 February and coincides with an inter-club digital print competition. For details visit www.ncps.org.uk.

Kempston Camera Club


The club has booked wildlife photographer Steve Bloom for an illustrated presentation on 17 March. The event costs £12.50 and takes place at the Church of the Transfiguration, Bedford Road, Kempston, Bedfordshire MK42 8DW. Tel: 01908 560 864. Visit www.kempstoncameraclub.co.uk.

Poole Camera Club

Poole Camera Club has announced the winner of its annual Poole Secondary Schools Photography Competition. This year's honours went to Nicki Tait of Parkstone Grammar School. The competition is sponsored by Robert White Photographic Limited. Visit www.poolecameraclub.co.uk.

Send club news to: apevents@ipcmmedia.com



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Review

Your guide to the latest photography books, exhibitions and websites

Exhibition

Raghu Rai: A Retrospective

Until 20 February

Aicon Gallery, 8 Heddon Street, London W1B 4BU.

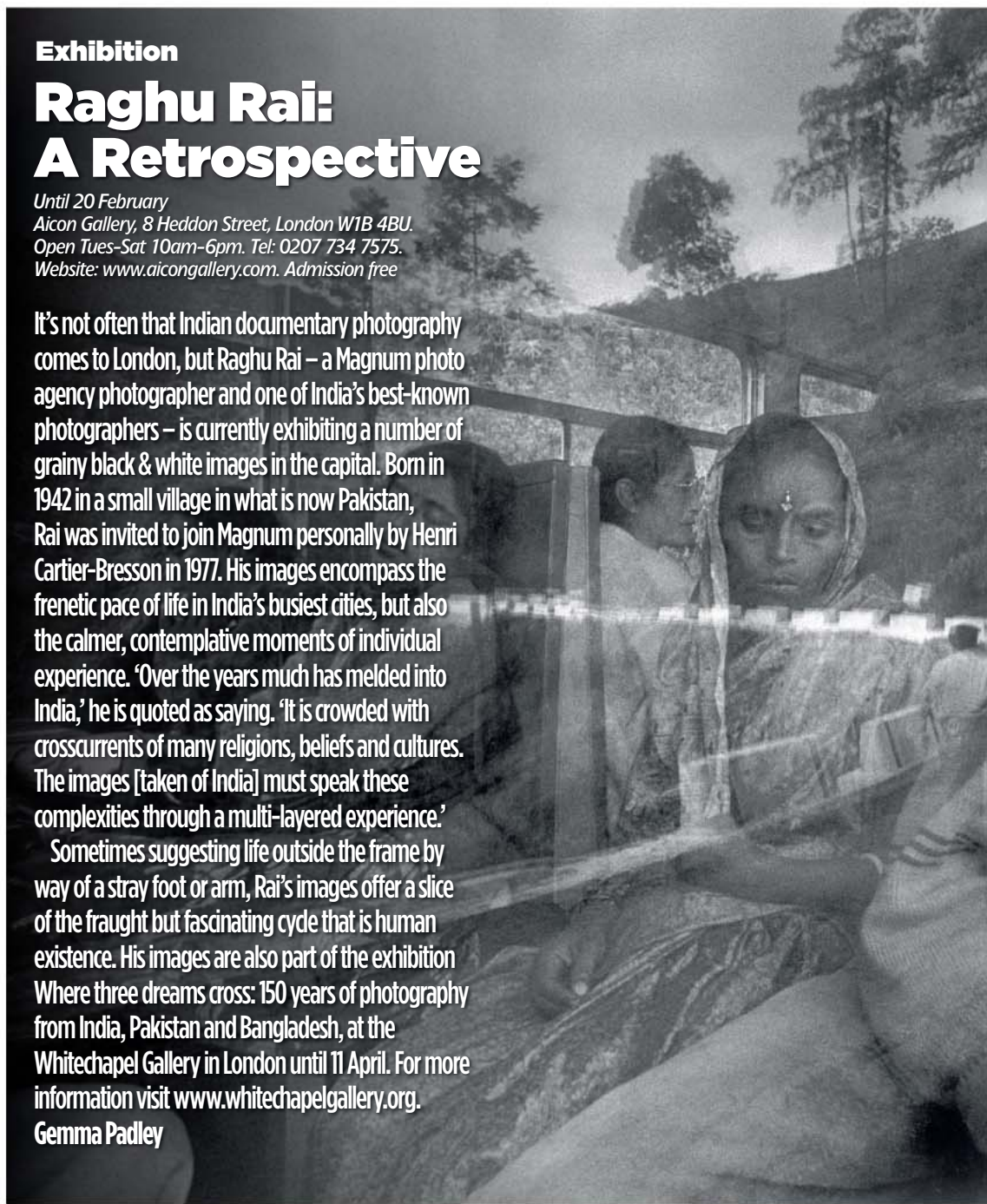
Open Tues-Sat 10am-6pm. Tel: 0207 734 7575.

Website: www.aicongallery.com. Admission free

It's not often that Indian documentary photography comes to London, but Raghu Rai – a Magnum photo agency photographer and one of India's best-known photographers – is currently exhibiting a number of grainy black & white images in the capital. Born in 1942 in a small village in what is now Pakistan, Rai was invited to join Magnum personally by Henri Cartier-Bresson in 1977. His images encompass the frenetic pace of life in India's busiest cities, but also the calmer, contemplative moments of individual experience. 'Over the years much has melded into India,' he is quoted as saying. 'It is crowded with crosscurrents of many religions, beliefs and cultures. The images [taken of India] must speak these complexities through a multi-layered experience.'

Sometimes suggesting life outside the frame by way of a stray foot or arm, Rai's images offer a slice of the fraught but fascinating cycle that is human existence. His images are also part of the exhibition *Where three dreams cross: 150 years of photography from India, Pakistan and Bangladesh*, at the Whitechapel Gallery in London until 11 April. For more information visit www.whitechapelgallery.org.

Gemma Padley



<http://leicashots.com>

Do you ever lie awake at night wondering why Leica camera owners own the cameras they do? If so, this website may offer a solution to those sleepless nights. Leicashots is a website that features a different 'Leica photographer' every day and more than 100 photographers have been featured since the site began. The photographer in question submits one image they have taken using their Leica camera and explains the story behind it; they also share their reasons for using Leica cameras. Each profile links to the photographer's website or photostream, and both film and digital photographers are featured. Not an image-

sharing site in the same way as Flickr, Leicashots sprung from a shared love of the 'Leica look' by its founders who profess a desire to know what draws photographers – both amateurs and photographers – to this classic brand. Reasons cited so far include the unobtrusiveness of the rangefinder for documenting the human condition, the simple controls and dials offering freedom to concentrate on composition, and the sound of the shutter as it fires. Even if you don't suffer from Leica-induced insomnia, this website should prick, at least gently, most photography enthusiasts' interests.

Gemma Padley





© BASH RAYMAKIN PHOTOS



The Contact Sheet

By Steve Crist

AMMO Books, hardback, 192 pages, £24.95, ISBN 978-0-97-860769-2

For every iconic image there are often 20-30 other versions that just didn't work. Like 'Migrant Mother', the subject may be facing the wrong way. Or like Ché Guevara, someone may be stepping into your frame. We rarely get to see these missteps, but they can be a valuable insight into how the creative mind works.

In what has already made a strong claim for unique book of the year, *The Contact Sheet* brings together the trials and errors from more than 40 top photographers and their iconic images. Dorothea Lange's aforementioned 'Migrant Mother', Elliott Erwitt's session with Marilyn Monroe, Saul Leiter's portrait of Diane Arbus, David Hume Kennerly's shot of Nixon waving goodbye as he boarded his helicopter and many more feature in this splendid compilation, which helps you better understand the thought processes of these luminaries. The candid interviews are equally engaging and make *The Contact Sheet* even more deserving of a spot on your bookshelf. **Jeff Meyer**



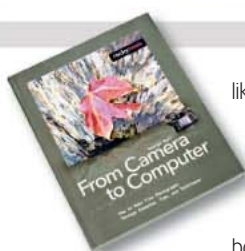
From Camera to Computer

By George Barr

Rocky Nook, paperback, 287 pages, £30.99, ISBN 978-1-933952-37-6

There isn't much that's new on the market for photographic technique books. There is a steady stream of landscape/wildlife/portraiture guides that all fall short of the mark because they try to cover too much ground and end up eschewing the nitty-gritty of a subject for the general basics.

While a book proposing to cover image creation 'from camera to computer' may sound



like another swing and a miss, it's really not. *From Camera to Computer* comprises 23 chapters, each one a dissection of one of Barr's own images. He reveals how he got the idea and what drew him to the subject, where he positioned himself and what settings he used both in-camera and on the computer. The depth is fascinating, as are his thoughts on composition. The only trouble is that the pictures just aren't that interesting – unless you're into lampposts, bowls of fruit or close-ups of machinery. Nevertheless, if you can separate what you're reading from what you're seeing visually on the page, then this is a useful and inspiring book.

Jeff Meyer



BOTH PICTURES: © LIBRARY OF CONGRESS, PRINTS & PHOTOGRAPHIC DIVISION, FSA/OWEN COLLECTION

Letters

Letter of the week

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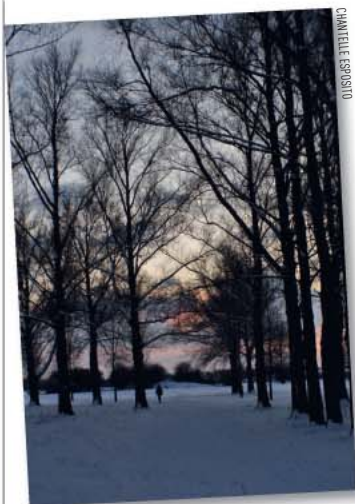


Built-in tripods

I enjoyed the Andy Rouse article in your Christmas Special (AP 19–26 December) and was particularly intrigued by his comments on the non-use of tripods. He says, 'I hold my camera firmly against my body', which is a position that would seem impossible if you want to use the viewfinder. However, my wife tells me that a lady photographer, when lecturing to the local Women's Institute, told her audience that women have a big advantage over men by having a 'built-in' tripod. Apparently, the technique is to hold the camera firmly in both hands, then bring the arms and elbows in tightly to compress the lady's – erm – chest. This then results in a very stable platform. I can't imagine that Mr Rouse could do this, so I wonder if anyone has any similar, male-oriented advice – especially for us old film users?

Brian Oliver, Essex

There is a monopod joke in there somewhere, but I think I should leave it – Damien Demolder, Editor



Getting better bit by bit

I am studying at home to become a freelance and while the technicalities and equipment are all still very new I am showing progress. My tutor encourages me to look to AP as a source material and to try the techniques suggested.

After reading Clive Nichol's *Photo Insight* on creating a sense of scale (AP 2 January), I was dramatically inspired. I hit the recent snow with my

camera and snapped away like crazy. Like Clive, I love garden photography and particularly trees, and I feel I did the trees some justice in my picture by adding a sense of scale – their grandeur really captured by the man walking in the distance (see left). I want to say thanks to Clive for helping me add this technique to my photographic toolbox.

Chantelle Esposito, Northants

No good reason

Further to David Bate's letter about the demise of the traditional cable release and the Editor's reply (AP 16 January), I know for a fact there is no good reason for this. How do I know this? Because I have one of those attachments from SRB-Gritum that lets you use a traditional release with a modern camera, and it works just fine.

Modern cameras no longer have the threaded shutter release button because it is more profitable to sell electronic wireless remote triggers. Anything else is bull dust.

Martin Topping, Worcestershire

It is annoying, but not all 'bull dust'. Imagine being a camera designer and having to make room for a

mechanical switch in a tube protruding down from the top plate into your tightly packaged circuit boards
– **Damien Demolder, Editor**

Strange Fruit

I was interested to see the picture by Brian McKeffery in *Appraisal* in AP 16 January. Before I read the text, the title and image immediately made me think of Billie Holiday's song *Strange Fruit*, about the lynching of two black men in Indiana. Originally a poem by Abel Meeropol, it was inspired by a photograph of the lynching taken by Lawrence Beitler. Did the photographer have that link in mind, or was it just coincidence, I wonder.

Alison Smith, Leicestershire

Chilling sight

Regarding the photograph in *Appraisal* in AP 16 January called 'Strange Fruit', it was of a fruit being 'hanged' in a humorous, though macabre, fashion. I'm sure neither you nor the photographer understood how chilling and distasteful this photo is, or you would surely not have published it. The title also belongs to a poem about the lynching of two black men in America.

I'm a white male and I felt shocked by what I saw. It may be worthwhile to include an apology for any offence you may have inadvertently caused.

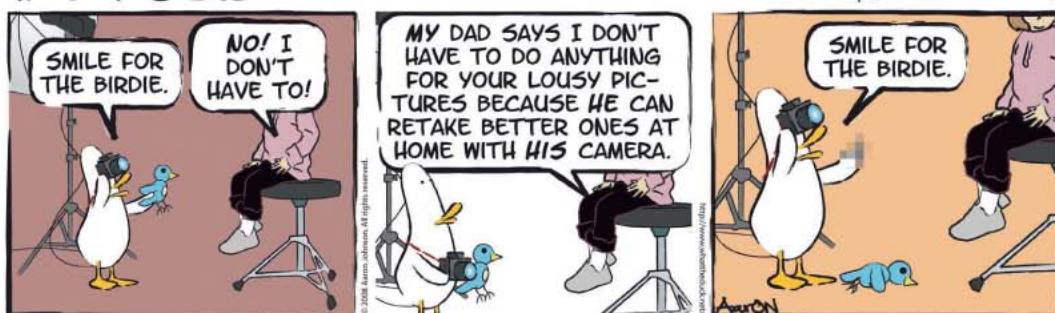
Tony Montgomery, Surrey

This is unfortunate indeed. I really didn't make the connection, and I apologise to anyone who was offended by the image and its title. It does seem in rather poor taste, though I'm not entirely sure of the photographer's motivation –
Damien Demolder, Editor

History repeating

Steve Pacitti's letter, *All style, no substance*, (AP 2 January) prompted me to write on what I think appears to be happening to the Micro Four Thirds

What The Duck



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© DAVID CLAPP

Face the facts

While reading David Clapp's *Photo insight* article in AP 9 January, I noticed something rather interesting: the rock formation! There, staring out at me from the page, was a man, facing right, wearing a cycling helmet and sporting a long and prominent nose. I can't have been the only person to have noticed it... can I?

Ian Dendy, Surrey

format, on the basis that we always fail to learn from history.

I started in photography some 50 years ago, weaned on 5x4in cut film and Rolleiflex TLRs. Just before the digital revolution really hit, the film situation seemed to have stabilised with medium format used by most professionals and 35mm by the serious amateur. Various companies had tried over time to change this format and had all failed.

There was the Kodak Instamatic, and Pocket Instamatic, with Pentax releasing a pocket film SLR. Kodak's attempt with disc film was a disaster, and then there was half frame from Olympus, including the superb Pen F SLR, but this was also a no-go. Even APS-C format failed to take off in film.

Now the same sort of thing is happening with digital, but at a much accelerated rate. The initial profusion of memory cards has condensed into CompactFlash and SD. Olympus is now supplying converters to use Micro SD cards in xD-enabled cameras.

We have four basic digital camera formats. Most compact models with tiny 1/3in sensors are ideal for family photographers. At the other end of the scale are the medium-format backs – the 'new' large format – just for specialists. Then we have full-frame, 35mm-format SLRs – professional-quality instruments that are the 'new' medium format, and APS-C-size sensors for professionals and serious photographers.

So what are Olympus and the

others playing at with Four Thirds and Micro Four Thirds? The only advantage is the tiny size of hardware, if you consider that an advantage. The pricing is ludicrous – the companies pushing these formats are seeing the difficulty of competing with the major players and thus trying to open other doors. I hope they succeed, but history suggests otherwise.

Paul Broadbent, Lincolnshire

Safety first

I read with interest David Clapp's article about his trip to Dartmoor in difficult weather conditions to capture the picture shown above (*Photo insight*, AP 9 January). However, his final sentence, along with Gary Smith's question on page 52 about the best photographic rucksacks for hiking, struck a safety chord with me.

Your choice of rucksack must be dictated first by personal safety, such as storing spare clothing, liquid, food, mobile, torch, map and a compass, and knowing how to use it. Only then can one think about camera gear.

I have used a standard-framed Berghaus day sack for years and it takes all the gear I need, plus a plastic freezer box for my camera and other bits and bobs. I carry the camera plus filters in a padded holster pouch. A tripod or monopod can be fixed to the ice-axe straps if necessary, or used as a walking pole like David did.

What price the 'Shot of the Year' if it could potentially cost you your life?

Mick Norman, Warwickshire

IN *Backchat* in AP 5 December, Steve Warwick bemoaned his loss when his hard drive failed unexpectedly. There are things that can be done before this happens and even afterwards, depending on the value you put on recovering lost files.

The first is to institute a manual backup policy to an external hard drive (yes, the time you forget to do it will be immediately before the crash happens!) Windows does have the tools (Backup) to automate it, but it would be wise to avoid that one.

For the extra cost of one (of the same size as installed) or two hard drives (of equal size) you can have a very good first line of defence by creating a R(andom) A(rray) of I(ndependent) D(rives) to achieve one of three states: a mirrored drive; a large drive (over multiple disks); or an in-between state that permits the failure of one drive and the data to be recovered from others in the same RAID setup (you'll need three or more disks). You'll have to check what your hardware permits, but most allow mirroring.

Mirroring simply ensures that both disks in a pair are identical copies, so if your system collapses, the engineer only has to determine which disk failed. He can then replace it and you are in

business again once the system has copied the undamaged disk's data to the new one.

My backup routine starts as soon as I return to the office with the camera.

Using scripts, I upload the photographs to a central folder, and from there use a home-made application to copy the images, based on

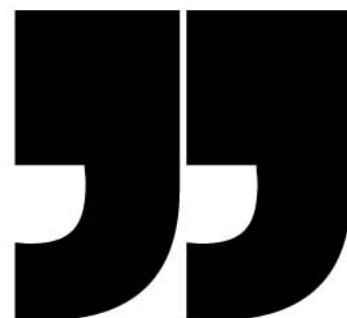
“ Mirroring simply ensures that both disks in a pair are identical copies, so the engineer only has to determine which disk failed ”

the modified date (which retains the camera timestamp) to a local date-based folder, a similar folder on an external USB drive (which isn't accessible by the network) and a 'New Photographs' folder on the server. Then I manually transfer the images to client folders. I don't technically make further working copies, but save worked images to further folders as required. Overnight, a server-based, third-party application copies all files with the archive bit set to my main backup drive. I sometimes copy the server data files to an external terabyte device that is then left off-site.

Alternatively, buy a good-sized hard drive that's compatible with your mother board and use the C: drive for the OS and applications while keeping data files on the secondary disk.

When your PC throws a permanent duvet day, if your system allows it (and if not, you can probably buy USB

adapters), there is a good chance you can still recover your data files if attached as secondary disks. If this fails, or the file allocation table is corrupted, there are a small number of outfits that delight in charging large sums of money to recover your files for you.



Your thoughts or views (about 500 words) should be sent to 'Backchat' at the usual AP address (see page 3). A fee of £50 will be paid on publication



The AP experts

Each week, one of our team of experts of Steve Bloom, David Clapp, Tom Mackie and Clive Nichols will reveal the secrets behind one of their great images. This week it's Clive Nichols

CLIVE NICHOLS Gardens

As the UK's top garden photographer, Clive's knowledge and pictures are in constant demand. His expertise will be invaluable



IT'S a great misconception that spring is the best time to shoot colour in your garden. If, like me, you enjoy taking pictures of different colour arrangements, the colder months of the year can present just as many opportunities as those slightly less cold months that we call spring and summer.

A lot of foliage, in fact, retains its colour all-year long. This fern is a great example. As other plants wither and brown, ferns stay bright and vividly green. Their intricate patchwork of tiny leaves creates a nice symmetrical pattern for more abstract studies at longer focal lengths.

What's interesting about this picture, and which makes it one of my favourites, is that this maple leaf dropped on to the fern exactly as you see it. I didn't put it there, and unless I'm in my home studio I make a point of never 'rearranging nature'.

As I walked past this natural arrangement it just seemed to be the perfect combination of complementary colours and shapes. These are what give this composition strength. The position of the leaf lodged within the fern also goes well with the stalk. It was too good a scene to let go.

As the weather was a bit overcast that day, I had a very soft diffused light coming down from overhead that let

Photo Insight

Amateur
Photographer
Technique

CLIVE NICHOLS DISCUSSES COMPOSITION AND FINDS THE PERFECT COMBINATION OF COMPLEMENTARY COLOURS AND SHAPES

me get a nice even exposure to bring out both the colour and structure of my subjects. If you look closely, you can see every detail in the leaf and in the fern. This is perhaps the strongest element of this picture, so I really wanted to emphasise it.

An arrangement has to work visually when photographing closer in like this, so you need to make sure that a potential composition has the right ingredients to maintain

“You need to make sure that a potential composition has the right ingredients to maintain the interest of the viewer”

the interest of the viewer. The complementary colours here are one element of this whole, but the shapes are equally important. Notice how the points on the maple leaf extend in a number of directions, which correspond to those of the stalks on the fern. The lines created by both subjects originate in the centre and splay out in a variety of directions, taking your eye to the edges of the picture. So when you look at this photograph, your eye is drawn immediately to the centre and then pulled any number of ways to the outside. It's like a maze.

If you ever had a drawing class in school, you will probably recall your teacher telling you not to try to draw the still life in front of you; rather, you should aim to draw the lines and negative space between the subjects. A similar concept applies when taking photographs of still-life arrangements. You want to look beyond your immediate, obvious subject and look for lines, circles and squares, or whatever sort of shape or pattern you can find, and study how they fit within your rectangular frame. What can you make them do? How can you make them stand out so the viewer sees what you are seeing?

I often look for serendipitous themes such as these, and it's very rare to come across them outside the home or studio. So many elements and obstacles conspire against you in the natural world that finding this undisturbed scene was quite rare.

There are no hard-and-fast rules as to what makes the perfect still-life subject (whether in the natural world or in your studio), but generally the simpler the patterns, the stronger the picture. We often hear people say 'less is more,' and it's true. Two types of shapes, or two complementary or contrasting colours, will stand out to the casual observer, as opposed to an array of colours and contours that may overwhelm them. **AP**

To see more pictures by **Clive Nichols** visit www.clivenichols.co.uk

Talking technique

As Clive mentioned, finding such a great arrangement in the natural world is quite rare. An alternative is to find a plain background next to a big window and create your own arrangements within the comfort of your own home. However, if, like Clive, you want to study the colour and shape of seasonal leaves, some leaves might work better outdoors than indoors.

Try to find the freshest leaf possible with minimal decay. Washing it gently with a piece of damp kitchen towel can remove any dust that might inadvertently be visible when shooting it up close.

Next, depending on your focal length and how close you want to shoot it, sharpness will be your main consideration. Again using some kitchen towel, or two

pieces of paper, you can sandwich the leaf between two books. The flatter your leaf, the better you will be able to shoot it parallel to the plane of your lens.

What's more, you can ensure sharpness by reducing the amount of camera shake by using a remote trigger and a tripod. If blur still occurs, try employing the mirror lock-up function on your DSLR. When using a longer lens, sometimes you can experience a slight vibration as the mirror flips up on your DSLR to expose the digital image sensor. This can happen even when using a remote trigger or the sturdiest of tripods. The mirror lock-up function lets you flip the mirror up before your shutter opens, thus allowing any vibrations to recede before the exposure occurs.

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Child's play



Dalla's unfussy, spontaneous portraits have a natural charm and elegance. **Gemma Padley** picks up some useful advice on how to photograph children and discovers the benefits of using natural window light for portrait photography

NOT overly convinced she even wanted to have children, semi-professional photographer Dalla was slightly surprised when the birth of her first child sealed her love of photography. Dalla, 36, who lives in Reykjavik in Iceland, had been taking pictures for many years, but it was only when she started to photograph her son as he was growing up did she begin to take photography more seriously.

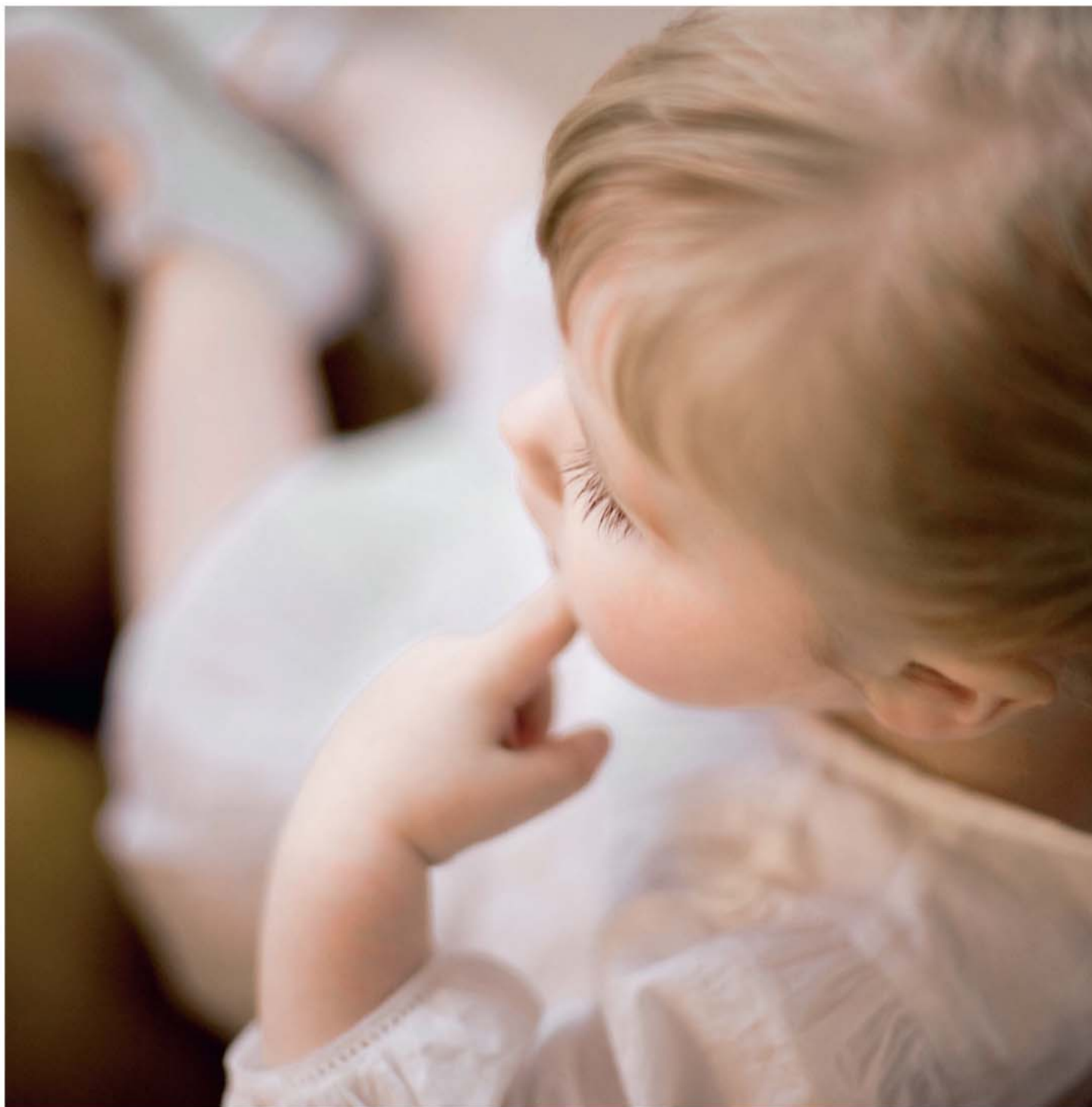
'When I had my eldest son it opened up a new world to me,' she says. 'As I learnt more about the world of children, I started to learn more about photography – for me the two went hand in hand. Unlike many adults, children forget about the

You don't always have to focus on your subject's face. Think about how you can create more unusual compositions by varying your shooting angle and focusing on the child's feet, for example, as Dalla has done here

camera and I prefer photographing people who are relaxed.'

It wasn't just the desire to chronicle her son's life that sparked Dalla's interest; she was also fascinated by the culture of what it means to be a child. 'Photography is a way of recording a moment in a child's life, but it's also much more than that,' she says. 'Often we, as adults, forget that children have emotions too, and occasionally you capture an expression that has something special about it. Photography has always been about capturing a feeling or a mood for me.'

After opening a Flickr account to show her images, Dalla, whose real name is Salbjörg Rita Jónsdóttir, discovered the benefits of



Flickr certainly helped me to progress more quickly as a photographer. I found the instant feedback really useful

using the internet to boost her profile. 'Flickr certainly helped me progress more quickly as a photographer,' she says. 'I found the instant feedback really useful.' Continuing to build her profile both online and off, Dalla temporarily rented a small studio. However, she missed the freedom of location work and decided not to renew the lease.

As people in the local area heard about her portraiture work, commissions started to trickle in. 'I always had my camera with me wherever I went,' says Dalla. 'At first I photographed just my family, particularly my son, but gradually people started asking me to photograph their children. When you only have a couple of hours to get the

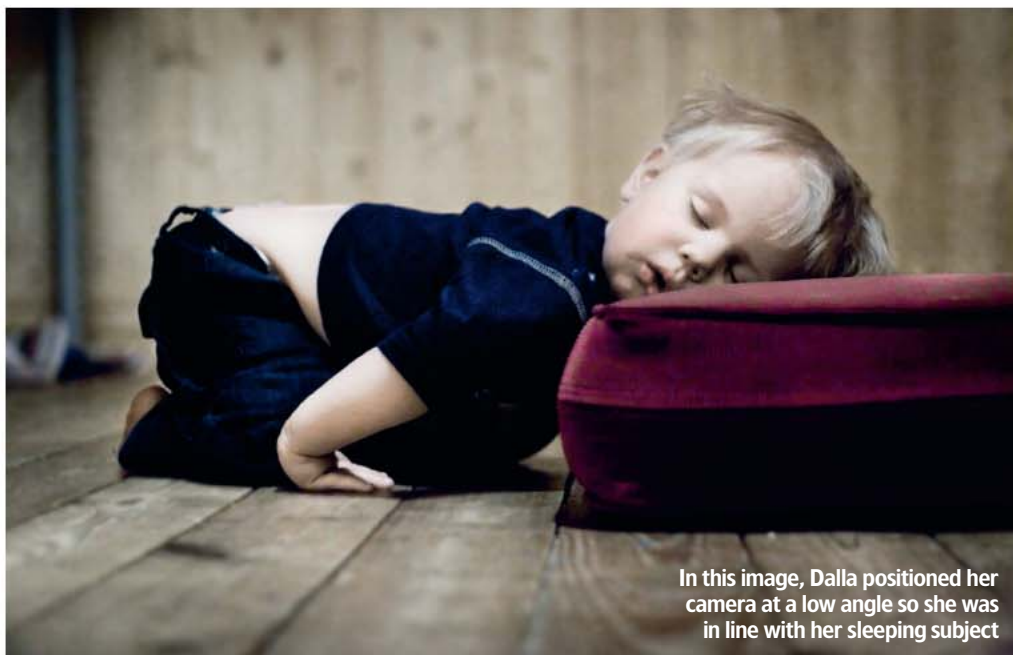
Once Dalla has taken a few 'classic' portraits, she experiments with different angles such as shooting from above her subject at a 45° angle, as the above image shows

shots, there's more pressure than if you are photographing your own child.'

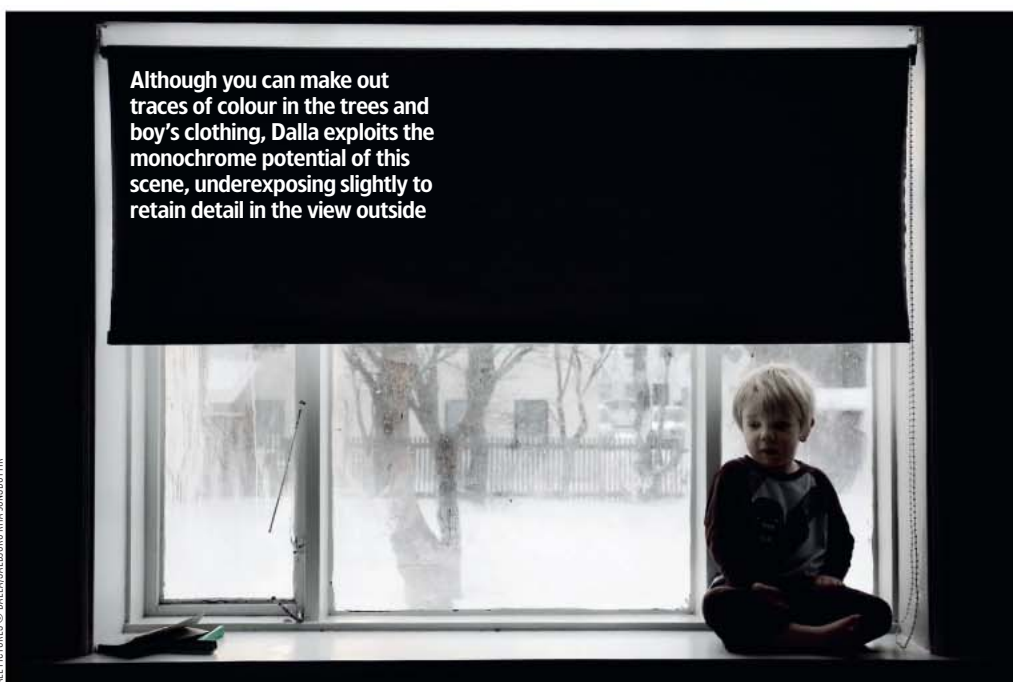
Getting children to pose

It is notoriously difficult to get children to sit still and it isn't easy to hold their attention. Not keen on posing her subjects and not one to do a great deal of preplanning, Dalla prefers to play along with what happens on the day. Her approach is to be as natural as possible with her subjects and she doesn't over-plan her compositions. 'When I'm photographing my son I'll sometimes ask him to sit in a position a little longer while I take the picture, but most of the time the shots I take are





In this image, Dalla positioned her camera at a low angle so she was in line with her sleeping subject



Although you can make out traces of colour in the trees and boy's clothing, Dalla exploits the monochrome potential of this scene, underexposing slightly to retain detail in the view outside

ALL PICTURES © DALLA/SHUTTERSTOCK

not posed,' she says. 'I like to have an idea of what I am going to do beforehand, but I improvise a lot. I try to be like a fly on a wall and interfere as little as possible. I prefer to respond to the situation as it happens.'

Dalla takes her time when photographing children and each shoot can last up to two hours. Usually meeting her subjects in a place where they feel at home, Dalla speaks to the parents first to find out her subject's interests. 'I try to find out what the children like to do – their interests or an activity we can do on the day,' she says. 'If they are lost in an activity they are not thinking about the camera'.

Location and background

Dalla uses a variety of locations and backdrops in her images, from windowsills to cupboards and even a bath. Choosing a location depends on the light available to her at the time. 'The setting has to be bright and a place where the child feels at ease,' she explains. 'I like using natural light because it has a soft, nostalgic quality. If the shoot isn't going according to plan – if the child is restless, for example – I'll suggest a new location in the house. You have to be flexible.'

Always working handheld and tending to use a 50mm lens with her Canon EOS 5D, Dalla positions her subject so the light is falling from the side. She takes a few classic full-length and head shots of her subject near a window first. With these images safely in the bag, Dalla lets the child play and tries to come up with more action-based shots. 'When I'm shooting, I always try to bring out children's playfulness and innocence,' she says. 'You never know how the shoot is going to go, so the standard shots I take are a crucial part of the shoot.'

Natural light

Perhaps it is because of Iceland's prolonged periods of light in summer and limited light in winter that Dalla is especially in tune with using light to bring out the best in her subjects. Her striking use of light – sometimes high key, sometimes low key – is always well considered. 'The

Low-key and high-key lighting

Dalla mostly uses available light in her images, but you could try creating your own low-key and high-key lighting. With low-key lighting the tonal range is concentrated at the darker end of the spectrum, while high-key lighting uses a tonal range at the brighter end.

A simple low-key lighting setup features a key light with a reflector (optional) to bounce light onto the subject's face and a dark background. It is a great way to create drama and mood, and when used carefully it can look very natural.

Dalla has used high-key lighting for several blond-haired subjects to create an ethereal quality. High-key lighting is great for children as it creates a soft, gentle appearance and isn't difficult to incorporate into a shoot provided you take time to set up your lights. Bear in mind that very young children rarely sit still, so lighting setups are best used when photographing slightly older children.



Low-key lighting



High-key lighting



Top tips for capturing great candid pictures of children

LOOK FOR THE UNEXPECTED

Children are unpredictable, and while you can't always ask them to hold a pose they are often less camera conscious than adults and may suddenly do something interesting

USE PROPS TO MAINTAIN INTEREST

Having items for your subjects to climb into, stand on or hide behind, such as boxes or low chairs, are useful. The longer you can keep the child engaged, the more opportunities you will have to get great images

ADOPT A NON- CONFRONTATIONAL APPROACH

If the child becomes tired or disinterested, stop and carry on another time. You won't achieve good pictures if your subject isn't happy and trying to force a situation won't help

Using props is a great way to keep children entertained. Dalla incorporates cupboards, windowsills and even a computer into her compositions



Natural light vs studio light

The main advantage of working in a studio environment is the control you have over lighting. You can position your lights where you want and fine-tune their intensity, which means no longer relying on unpredictable available light. The drawbacks, though, are limited backgrounds and less natural settings, and although you can control the light you may find your subject less willing to do what you want him or her to do. Working on location at the child's house or at a place they know may lead to more varied and relaxed portraits. The approach you choose will depend on the age of your subject, creative preferences and logistical factors such as cost and space. Whether you decide to give studio lighting a go or embrace natural light, think carefully about what you want to achieve in your images, as this will influence the lighting you use.

Dalla uses natural light to create high-key lighting, but it is possible to create a similar effect using a simple lighting setup (see page 20)



light in Iceland is different to how it is in other places – it has a bigger spectrum,' says Dalla. 'The weather can change in two minutes and this also affects the light. Limited light tends to give moodier shots, but if I'm in a bright location the image has a light, airy feel'.

Several of Dalla's images incorporate a wide dynamic range. Scenes with a lot of contrast require extra care to balance the exposure and ensure that detail is not lost. In her picture on page 20, Dalla successfully retains detail in the window and the child's face, creating an image that is almost monochromatic. 'Generally, I set my camera to ISO 200 and take a couple of test shots to check the exposure,' she says. 'On this occasion there was no light in the room so the only light was from outside. I often use a Curves or Gradient map adjustment layer and apply a Color Dodge or Screen blend mode to lighten some parts of my images. For this image I selected the Color Dodge mode in Photoshop to lighten my subject's face.'

Dalla's work as a graphic designer has given her a good knowledge of Photoshop, and when she started taking children's portraits she relied more heavily on post-processing than she does now. In some of her images the colours are rich and saturated, while in others there is a more subtle use of colour. 'Many of my early images were very Photoshopped, but I've

learnt to get more out of the situation at the time', she says. 'Photography is such a diverse discipline and I'm always trying new things because I want to keep learning. For me it's about discovering techniques that may not necessarily be new to anyone else, but which are new to me.'

Creative shooting angles

Many of Dalla's images are taken from fairly unconventional angles, such as from high vantage points looking down on the subject from behind or from ground level. In one, she focuses on the child's feet (see page 18) and uses a shallow depth of field to blur the rest of her subject. In another, she deliberately shoots a semi-profile shot so only half the face is visible (see page 19). Sometimes coming in tight for a headshot and other times staying back to include more of the scene, the approach Dalla takes is ultimately a matter of personal choice – what she feels works on the day and the mood she is trying to create.

'One thing that fascinates me when I'm photographing children is their tenderness,' says Dalla. 'Perhaps I'm trying to bring out this by coming in close. A tight crop allows the viewer to see the eyes more clearly, which reveal emotion. Ultimately, tightly framed shots create a sense of intimacy' **AP**

To see more of Dalla's images visit www.dalla.is

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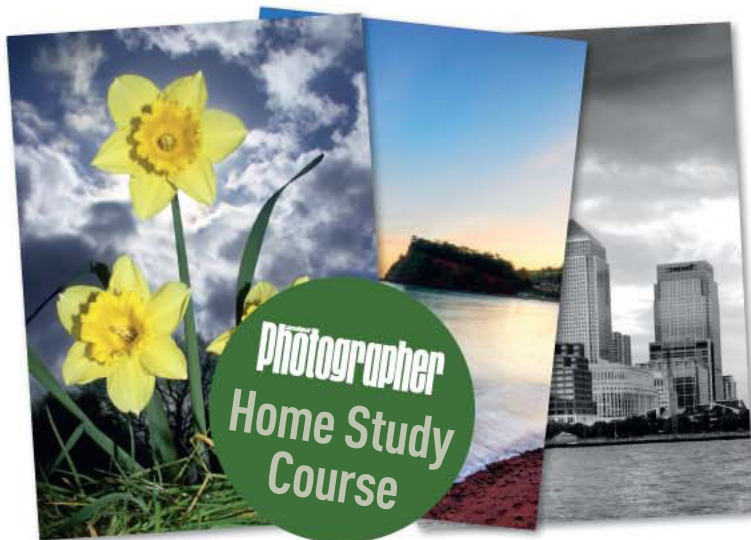
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Golden eagle

Andrew composed his picture to emphasise the eagle's cocked head and intense stare
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Andrew Wheatley Devon

Andrew took up photography several years ago, but stopped for a while, only returning when he switched to digital imaging. 'I love being outdoors and am inspired by the world around us,' says Andrew. 'Hopefully, I can show the beauty of the countryside and wildlife through my images; the changing seasons provide so much to photograph.' To see more of Andrew's images visit www.andrewwheatleyphotography.com.



Snowy owl

1 Unable to show the owl in its natural surroundings, Andrew made a feature of its piercing eyes
Canon EOS 5D, 300mm, 1/200sec at f/5.6, ISO 200

Macaw

2 'I wanted to get a tight portrait of this bird to show off the fantastic colour and powerful beak', says Andrew
Canon EOS 5D, 300mm, 1/1250sec at f/5.6, ISO 200, polarising filter

Richard Orridge Kent

Richard became interested in photography as a teenager and rediscovered his love for image-making a few years ago. A keen enthusiast, Richard says his main interest is travel photography and he makes an effort to take pictures when abroad with work. Richard also enjoys macro photography and loves to use natural light where possible. To see more images by Richard visit www.nouveauphotography.co.uk.

Model blaze

1 Richard combined images of a lit match and model firemen standing by a matchbox, and used a torch to light the scene
Nikon D90, 18-105mm with a macro filter, 1/5sec at f/13, ISO 200, tripod

Reflections in a car headlight

3 A barrage of criss-cross reflections and reflected light turn an ordinary headlight into a dynamic still-life shot
Nikon D90, 18-105mm, 1/400sec at f/4.5, ISO 200

Rollercoaster

2 'The original image lacked contrast, but in black & white the little details are more obvious,' says Richard
Nikon D90, 18-105mm, 1/4000sec at f/5.3, ISO 200

The Louvre

4 Slicing through the frame, the strong diagonal lines and triangular shapes create an arresting geometrical image
Nikon D90, 18-105mm, 1/60sec at f/6.3, ISO 640

There is great comedy in this picture by Richard Orridge. The formality of the 'X' structure of the tracks, the rigid lines of the supporting towers and the black & white conversion contrast superbly with the naughty mice having fun sliding across the frame – Damien Demolder, Editor







Maize field

1 By using two filters to reduce the amount of light entering the lens, James could set a slow shutter speed to blur the movement of the maize
Olympus E-510, 14-42mm, 60secs at f/22, ISO 100, tripod, ND grad

Snowy road

2 James compensated by +0.3EV to ensure the snow wasn't overexposed
Olympus E-510, 14-42mm, 1/200sec at f/9, ISO 200

Child on beach

3 Shooting at the widest focal length of his lens, James captures the huge expanse of the beach and makes his subject loom large in the frame
Olympus E-510, 14-42mm, 1/50sec at f/8, ISO 100, ND grad

Burning sky

4 James used the lowest angle he could to show as much of the sky as possible
Olympus E-510, 14-42mm, 1/4sec at f/22, ISO 100, tripod, ND grad





James Clegg Gloucestershire

James was inspired to take up photography as a teenager and likes to experiment with long exposures. He enjoys photographing his local area and its mining heritage, and says his favourite locations include the Forest of Dean. His aim is to continue to improve his photographic technique. To see more images by James visit his Flickr page at www.flickr.com/photos/lydneykopite



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Calendar man



Landscape photographer **Steve Gascoigne** tells **Bob Aylott** his secrets for planning, shooting and marketing a best-selling calendar of images from your local area

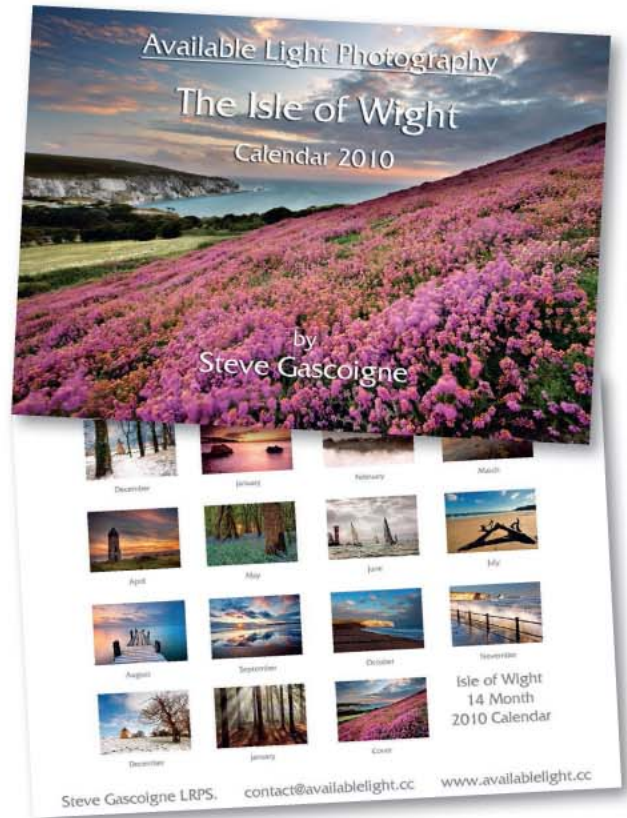
FOUR years ago, printer Steve Gascoigne opened the door to his darkroom and stepped into the world of light. Giving up his life in the shadows printing other people's pictures, Steve decided he wanted to start taking more of his own where he lives on the Isle of Wight. 'I wanted to experience the magic of a beautiful sunrise over Ryde or a sunset over Sandown without being overcome by developer fumes,' he says.

Today, Steve, 36, is one of the most successful landscape photographers on the island, and he says the decision to produce an annual calendar has been one of the greatest marketing tools for promoting his photography. What's even more remarkable is that, while most photographers search the world for new locations in an attempt to stay ahead in the competitive pictorial game, Steve does not venture off the

Isle of Wight to take his pictures.

'Most photographers assume there would be a limited number of photo locations on an island, but five years on I am still finding new views,' says Steve. 'For an area only 23 miles long and 13 miles wide, the island is extremely varied. You can find cliffs, sandy beaches, rolling hillsides, countryside, meadows and even woodlands. The biggest benefit for photographers, though, is that the island is shaped like a diamond. This means that every day of the year I have a place to photograph the sunrise and sunset. In the winter, for example, the sun rises and sets over the south coast, and in the summer it rises and sets over the north coast.'

Steve knows which spots afford the best angles on the island. He also has an exhaustive list of locations that he visits on a regular rotation



January, The Needles. 'We have the most amazing sunsets in this part of the island. This is one of Wight's best locations and it looks different every day'



ALL PICTURES © STEVE GASCOIGNE

throughout the year, based on when they're at their best in terms of colour and light. His stock library of more than 1,000 photographs from hundreds of locations around the island speaks for itself.

In 2005, just after he started taking pictures full time, Steve was approached by a local publisher who'd seen his work. After viewing Steve's back catalogue of four years' worth of pictures, the publisher selected 12 for what became Steve's first calendar. The print run of 1,500 copies, priced at £6.99 each, was an instant sellout, and that set the precedent for succeeding years.

It was after he had produced this first calendar that Steve says his picture-taking skills evolved. Previously, he would shoot anything that interested him, but later he only saw potential pictures in terms of how they might fit into a calendar. Gone were the upright shots, as Steve now shoots exclusively in landscape format, while the composition had to somehow reflect the month or season in which it was taken for him to press his shutter button.

Based on his initial success, Steve eschewed the traditional publishing route and decided to produce his own calendar. To stay ahead of the competition, he also tried to make his calendars unique by generating a 14-month one (the 2010 calendar started in December 2009 and ends in January 2011). 'This means it is the first to go up on people's walls and it's the last to come down. I wanted mine to have a longer wall life than any other island calendar,' he explains.

So how do you go about planning, shooting and, most importantly, getting



the calendar into the shops? 'Finding the pictures is easy,' Steve says. 'All-year round I am shooting fine-art stock for the island's main art galleries. If one of those pictures fits into a certain month, I will include it in my final edit. However, I am also constantly looking for seasonal images, with specific months in mind. Subjects such as snow, poppies, bluebells or hay bales all fit into particular months and offer classic compositions. Calendars are traditional, so people are looking for classic images. The buying public feel more comfortable being able to relate images to particular

February, Newchurch. Normally he'd use a wideangle, but here Steve used a 200mm telephoto lens to compress the background

April, St Catherine's Oratory. This is an historic island monument that needed to be in the calendar, Steve says

months. So if I find a month-specific subject like bluebells or frost, I take a number of different pictures of the same subject from different angles and perspectives. A sudden snow storm at any time of the year, for instance, could give me two or three years' worth of December pictures.'

Steve explains that the calendar production is actually a two-year process. To make his 2010 calendar, Steve shot images throughout 2008, which he began to edit and assemble into themes in January 2009. By February 2009, he and his wife Sharon had the number narrowed to about 20 pictures, from which he selected a final 15 (one for the cover and another 14 for each month of 2010, plus December 2009 and January 2011).

By the beginning of March everything must be ready to send to the printers so the calendar is ready for sale on the internet, and in shops and galleries by April. The goal of any calendar publisher is to sell out by Christmas.

Finding the right printer, though, is just as important as choosing the right images, Steve warns. He says that to get the most value for your money you should do some comparison shopping. He spent a lot of time doing internet research of various UK-based printers, which he narrowed to a shortlist of six based on price and turnaround time. He then requested six sample packs of printed materials from each company so he could inspect their quality, and made his decision from there.

'I decided on a firm called Printing.com, based in Southampton, Hampshire [visit www.printing.com], which included all the design work, plus a 14-month calendar delivered to the island for £3,800, which was the same price as a 12-month calendar being offered by other printers,' says Steve. 'It's also worth asking if the printer can do any deals or offer a discount on bulk orders. Sometimes they do, so it never hurts to ask.'

Subjects such as snow, bluebells or hay bales all fit into particular months and offer classic compositions



Biography

Steve Gascoigne was born in 1973 and educated in Coventry. Having landed a job as a trainee photojournalist for a Birmingham news agency, he admits that he didn't have the stomach for chasing fire engines and motorway pile-ups so he went into the press/PR darkroom for a few months. Between 1992 and 2000, he worked as a hand colour printer at a professional lab and printed everything from billboard advertisements for Jaguar cars to wedding, portrait and medical work. In 2000 he moved to the Isle of Wight with his wife Sharon. He got a job with a high-street mobile phone company to pay the bills, but was determined to continue his photography and spent every spare moment shooting local landscapes. After excellent fine-art sales as an amateur photographer, he hung up on the mobile phone company and turned professional in 2005.

Steve's cameras

Steve's first camera was a Praktica MTL50, followed by a Minolta X-300 with 24-70mm lens. At the news agency he used a Nikon F3 with lenses from a 6mm fisheye to an 800mm. A Nikon F90x was followed by a Fujifilm FinePix S2 Pro and finally a Canon EOS-1Ds Mark I, Mark II and now a Mark III with 17-40mm, 24-70mm and 70-200mm lenses.



Living on an island has its restrictions with regard to printing. The sea crossing to the mainland is an expensive ferry trip, so popping down to the printers to design and collect his calendars was never an option. Steve therefore opted to handle the production solely online. All his JPEG files, text and design requests were transmitted by email to the printers, who in return sent Steve PDFs for his approval. After his changes were made and Steve's final go-ahead was given, the calendar rolled off the presses and arrived on his doorstep 15 days later. Steve ended up doubling his first-year print run and produced 3,000 copies of his 2010 calendar, which he priced at £4.99.

With more than 20 other photographic calendars of the Isle of Wight to compete against, how does Steve ensure he outsells his opposition?

'Most of the other calendars use images that are 15 or 20 years old,' he says. 'These are largely dated photographs of the island that are taken from stock libraries, although there are a few contemporary photographers producing calendars, some for charity and others to promote businesses.'

'The quickest and easiest way for a newcomer to the calendar world to get his or her product onto the market is to visit every potential shop individually, although this involves a lot of footwork. Give each shop 100 calendars on a sale-or-return basis. If the shop has the display space, then it's an attractive proposition for the retailer as there is no outlay. If the calendars don't sell, you take them back. Remember, though, that the shops will expect 50% of the retail price on all sales.'

Apart from international sales of photographs through his website, Steve's main outlet and biggest seller is Framers Gallery in Ryde, followed by nine other island galleries that also sell his work. The galleries are a little more generous and take 35% commission, he says. For blanket coverage of the island, Steve uses Island Tourist Products as his wholesaler, which distributes to more than 100 outlets such as newsagents, post offices, tourist centres and gift shops, and take a commission of 50%.

So what is the financial bottom line once you add up the printing costs and commission paid to wholesalers and retailers? Are self-published local calendars just ego trips for photographers, or can this simple idea bring worldwide recognition?

Steve says he can expect a profit of £2,500-£3,500, depending on which outlets sell his calendar and what rate of commission he gets. 'It is fantastic advertising,' he adds. 'My name and website are on someone's wall somewhere in the world for 14 months. My fine-art sales at home and abroad, which are the backbone of my business, increase every year. I attribute that solely to the calendar,' he says. 'You're never going to make big money from a calendar that sells for £4.99 and is so specific to a small area. Yet the Isle of Wight calendar is the best marketing tool possible for my type of photography and I would recommend any photographer living in a small town or rural area to give it a thought, do their research and publish their own.' **AP**

To see more of Steve Gascoigne's photographs, visit www.availablelight.cc



Clockwise from right: August, Binstead Beach. 'This is the only jetty where I can include a landmark – Portsmouth's Spinnaker Tower sits on the horizon on the far right'

November, Freshwater Bay. This is the prime spot for capturing the drama of winter storms, Steve says

September, Compton Bay. 'The most changeable beach on Wight'

June, Round the Island Race. To highlight this annual yacht race, Steve joined one of the boats and included Wight's lighthouse





Expert advice, help and tips from AP Editor Damien Demolder

Appraisal

How to submit your pictures

Send up to six prints, slides or images on CD (please include the original files from the camera along with your submitted versions on your CD). Tell us a little about the pictures and, if you can, include details of equipment used and exposure settings.

Send your photographs to 'Appraisal' at our usual address (see page 3). Please enclose an SAE if you would like them returned.

Original



Reflection Paul Rylance

Panasonic Lumix DMC-FX100, 55mm, 1/125sec at f/4, ISO 200

Reflections have always been a favourite subject for artists due to the way water and ripples can distort reality. The best reflection pictures are, I think, those that combine reality with a distorted reality to give a sense of contrast that makes it clear you're looking at a reflection in water.

Paul, who lives in Bath, has used his city's numerous waterways to photograph architecture, and the picture I'm showing here is one that portrays a very ordinary building, quite simple in design and, on its own, probably not that interesting. However, the way Paul has photographed it in

this reflection creates that interest, and the simplicity of the building, with its lack of decoration and detail, helps to emphasise the ripples in the water.

What really makes this picture work for me, aside from the fact that the building is crooked and the uneven surface of the water has distorted its features, are the plants poking into the top of the frame. It gives us a sense of depth and, as it's the sort of weed that typically grows around rivers, it reminds us of what we are looking at. The plants also help us to appreciate that the ripples are actually there in reality, because our eyes can connect with the sharply focused plants, which

in turn allows us to understand that we are looking at a reflection in water.

Paul says he has not changed anything about the picture post-capture, so I am printing his picture as it is. However, while this might sound like a good thing, you do need to ensure that your camera is giving you exactly what you saw, that it is presenting the subject matter in the best possible way. As such, I have added a tiny bit of midtone contrast and increased the colour saturation slightly. It's a well-seen shot, and it reminds us that reflections in town and city rivers can make excellent subjects.

Edited



“The colours are fantastic and it is a beautiful scene, with the sky reflecting nicely on the surface of the water”

Dragonflies Lee Bedford

Canon EOS 30D

This is a lucky shot and Lee says as much himself. While he was out waiting for kingfishers, with his camera mounted on a tripod and the lens directed at this area of the water, two dragonflies showed up and flew into the frame in formation. Using a remote release, Lee's reactions were quick enough to get a shot – and he's done brilliantly well! It really is quite an incredible shot.

I don't know what settings Lee has used, and I suspect he didn't really have the time to alter them, but it's unfortunate that he appears to have been using a long lens fully open as the first dragonfly is absolutely sharp but the other is quite soft. Having said that, Lee is lucky that the dragonflies showed up at all, so it would have been incredible if he had the camera set up perfectly as well.

What's brilliant about this shot is the ripple in the water directly beneath

the two dragonflies. This makes it look as if the dragonflies are hovering over the water. The colours are fantastic and it is a beautiful scene, with the sky reflecting nicely on the surface of the water, helping the dragonflies to stand out.

Had a kingfisher shown up, as Lee originally hoped, it would no doubt have filled the frame, but as these smaller insects came along instead Lee's focal length has left them a little small in the frame. It could be corrected with a little cropping to make the dragonflies appear larger in the frame, although I think Lee may have already done that to get them to their current size. If so, cropping any further would leave us with a very small picture.

It was a great piece of luck for Lee, and he's used it well, capturing the shot that many of us would have missed. Although it's not perfect, it is nevertheless a great achievement.



Building **Tony Rostron**

Nikon FE, 35-70mm, 1/60sec
at f/11, polariser



We printed one of Tony's pictures of a pair of sunglasses in AP 9 January. Tony had great intentions, but he didn't quite achieve the success he was after. This is another of his pictures, and I think it is very interesting.

We've all seen pictures of tall buildings like those in London's Canary Wharf, and there are only so many ways they can be photographed. Here, though, Tony has obviously searched around for a different angle, looking to create something interesting to add to the archive of pictures of this well-known building. In doing so, he has created something unique, photographing the building through a glass ceiling. It's probably the sort of glass ceiling that covers the entrance of an opposing building, and it has turned what would have been a blank but very nice blue sky into a blue background of crazy patterns, textures and rushing stripes and lines. It adds a completely new element to a familiar scene.

The Canary Wharf building is very centred, very stately and



very nicely lit, with soft side lighting that gives it plenty of form and makes it stand out. Shooting through the glass then gives us the added feeling of actually being there, which is something you don't often get

with architectural photography.

The colours are fantastic and the picture is sharp from front to back. I think it's an excellent shot that has been very well seen and taken. Pictures like this are difficult to get

right, and Tony has captured lots of saturation but without making the slide too dark. The building is nice and bright, but without burning out. Tony has done a great job, and for these reasons this is my picture of the week.



Using Curves for colour control

WITHOUT a doubt, Curves is the most powerful adjustment tool in post-processing digital photography. You'll find it in applications like Adobe Photoshop, Lightroom and Elements, as well as Paint Shop Pro and most scanner software. Its purpose is very simple: to remap brightness values.

This in itself is nothing special. There are several exposure adjustment tools, like Levels and Brightness/Contrast, that also reassign tonal values, but what makes Curves so powerful is the degree of accuracy and flexibility

You may be used to Curves as a tool for correcting brightness and contrast, but advanced photographers also love it for its flexible colour control. **Ian Farrell** explains

with which it can work. While a simple brightness tweak has only one adjustment point and Levels has three (white, mid-grey and black), in a lot of instances a Curves correction can have as many points as you want. Plus, they can be placed wherever you want on the tonal scale of a photograph.

Although the anatomy of the Curves

dialogue looks complicated to the uninitiated, it's actually very simple to use. Brightness values in the original photograph run from left to right along the bottom edge of the graph (see diagram right). Pick one and imagine a line running upwards until it hits the curve (which will be a straight line and not a curve at all if you haven't

made any adjustments yet). From this point, imagine another line running horizontally out to the left; where this line hits the vertical axis is the new brightness value that will be applied when you hit OK. These changes will be made for all 255 brightness levels that run along the bottom axis (imagine 255 lines all coming up to the line and out to the left).

Clicking on the default straight line and dragging it to form a curve causes the brightness values to alter. For example, clicking in the middle of the line and dragging it upwards



Above: This monochrome landscape has been given a light sepia colour cast by pulling down the Blue channel curve, which adds yellow to the image

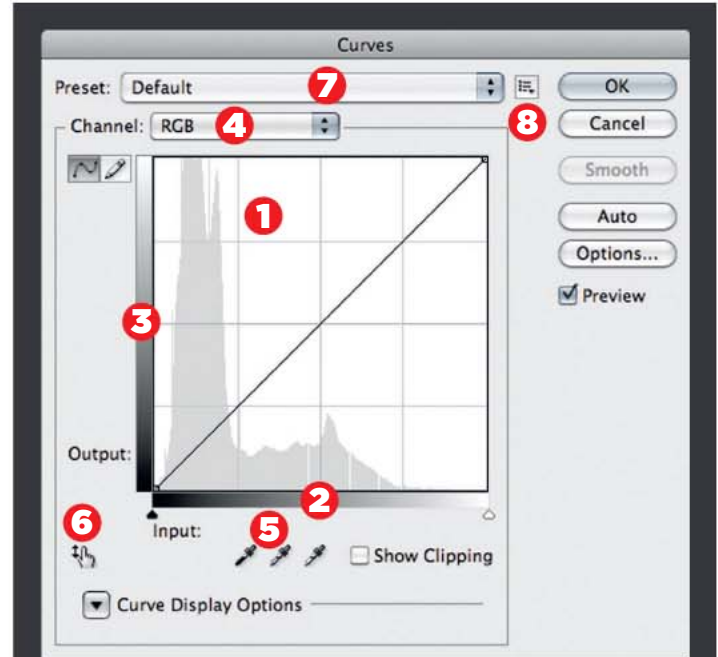
or left will cause all the tones in the picture to be brightened, with those in the middle more so than the ones at the ends. Dragging the curve downwards or to the right will have the opposite effect. This is the principle of the Curves tool. Note that if you perform the same adjustment at the highlight end of the curve (the right-hand side) the highlights of your image will change more than anything else. Conversely, if you adjust the shadow end of the curve (left-hand end), the darker parts of the picture will change more than the rest.

Curves starts to get really powerful when you add more than one point, to change the shape of the curve into a more complex shape. For example, an 'S'-shaped curve will darken shadows and brighten highlights – in other words, boost contrast – while an inverse 'S' curve will do the opposite.



Curves and colour

Changing brightness and contrast is what curves are used for most of the time, but what you might not know is that they can also be used to modify colour. This is because digital photographs are made up of red, green and blue colour channels, and Curves can operate in each of them independently, as well as on the picture as a whole. In fact, you may have seen this at work if you've clicked the Auto button in the Curves dialogue. This adjusts a picture's curve so the brightest parts of each channel



Anatomy of the Curves dialogue

1 The main window

It is in this space that you can push and pull the curve, transforming it into any shape you like. Click on the curve to add a point that can be re-positioned at will. You can add virtually as many points as you want, but don't go too far or you may 'break' your image by introducing unsightly artefacts.

2 Input scale

The brightness value in the picture before the adjustment has taken place.

3 Output scale

The brightness value in the picture after the adjustment has taken place.

4 Channel menu

Use this to select which colour channel to modify with your curves adjustment. You can work on the Red, Green or Blue channels independently for colour correction work, or the composite RGB channel when making brightness or contrast adjustments.

5 Color Samplers

Use these to set the brightest, darkest and midpoints in an image. While they work in both the main RGB channel and the individual colour channels, they may cause colour shifts when used to set overall image tone.

6 Click and Drag tool

This Photoshop CS4-only icon enables direct modification of the curve from the image. Click on the area you want to brighten or darken, move the cursor up or down and the curve will change accordingly.

7 Preset menu

There are several Curves presets in this drop-down menu, although most apply to the RGB composite colour channel. The Cross Processing preset is worth a look, but remember that these are just starting points and each curve is different.

8 Palette menu

You can save and load your own presets here by selecting Save... or Load... accordingly.

are white and the darkest parts are black, although if these brightest and darkest bits aren't colour neutral then Curves will shift the colour balance so that they are, whether you like it or not. This is a good reason to avoid the Auto option if ever there was one.

There are few good reasons why you would want to use Curves to

modify colour in a photograph. For example, all the precision you can achieve in normal tonal adjustments is available to you when making subtle tonal corrections, and by choosing the right part of the Curve to adjust you can be very specific about which part of the picture receives colour correction.



Furthermore, you can apply different colour corrections to different parts of the picture, such as shifting shadows to the red and highlights to the green while leaving midtones unchanged.

To understand how to get Curves-induced colour shifts working for you, we must first have a look at the principle of complementary colours. This states that adding red to a photograph is the same as taking away cyan, because red and cyan are complementary opposites of each other. Likewise, subtracting red is the same as adding cyan. Similar relationships are found between green and magenta, and blue and yellow. Take a look at the colour wheel on the previous page and you'll see how these three colour pairs are opposite each other, playing a colourful game of tug and war. When one is added, the other is lost.

Being neutral

A main reason for the use of colour correction tools is to correct the colour temperature of a scene. This is done in-camera with the white balance, but auto settings often get this wrong, as can manual settings. However, subtle adjustments are easy with Curves.

The simplest way to bring a photograph back to neutral using Photoshop and Curves is to use the grey point sampler (see item five in *Anatomy of the Curves dialogue* on page 37) and to click on an area that should be neutral. Alternatively, for more control, put down a marker on a neutral surface using the Color Sampler tool (see *Removing colour cast*, right). Choose something that should be neutral in the scene and click to add a marker. The Red, Green and Blue brightness values at this point are now shown in the Info palette (Window>Info). For a neutral value, all these values should be the same. It doesn't matter what the number is so long as they are identical, and we'll use a Curves adjustment to adjust each channel until we get a neutral result.

Bring up a Curves adjustment by selecting Image>Adjustments>Curves and adjust the curve in each channel until the Red, Green and Blue colour values at the Color Sampler control point are all the same. This should produce a colour neutral result. If not, check that the part of the picture you are looking at is truly neutral in colour. After colour correction, you may need to adjust the overall brightness of the image, so return to the RGB channel to make a small corrections.

This method of hyper-accurate colour correction is useful in portrait photography. When shooting a set of pictures under the same lighting, include a neutral grey card in the first

After



A blue and cyan tone, biased towards the highlight end of the curve, has given this portrait a cool feel. Much of the original colour has been reduced drastically with a Hue/Saturation adjustment

Before



Tinting and toning

Obtaining a neutral white balance is all very well, but you can get far more creative results when using Curves to introduce colour shifts rather than remove them. This is best done in a less scientific, more feeling-your-way-in-the-dark-type manner, keeping an eye on the result on a colour-accurate screen as you tweak Curves to suit the mood. To introduce a cyan colour bias to the highlights in an image, for instance, bring up a Curves adjustment and choose the Red channel (red being the opposite of cyan). Now drag the curve down at the highlight end to decrease the amount of red in the image. This has the effect of adding cyan and will give a scene a colour wash. To tone the shadows a different colour, select the appropriate colour channel (Magenta is, for instance, in the Green channel) and drag the curve in the appropriate direction at the shadow end of the curve.

Black & white darkroom enthusiasts will know this selective toning of shadows and highlights as split toning, and it's no real surprise that the Curves treatment works well in digital monochrome, too. Apply your favourite black & white conversion to an image (ensuring the Color Mode is still set to RGB afterwards) and apply the toning as above. Split-tone combinations of blue shadows with yellow or green highlights are good combinations, although it's usually best to keep things subtle and simple. Toning should add subtly to the mood of a photograph, not dominate it.

Before toning



Coffee tone



It's possible to give a picture a completely different look and feel by carefully choosing the toning applied. Here I've tried a coffee colour (yellow and red) and a copper tone (red)

frame that you can perform a Curves colour correction on using Photoshop. You can save this correction curve by choosing Save Preset... from the drop-down menu in the Curves dialogue, and load it back in for the other images with the Load Preset... option.

The next step

By now you should have the necessary know-how to change the colour balance of an image, either removing coloured casts (such as from artificial light) or introducing them for creative effect. Once you've become familiar with these techniques, you can add a few refinements.

The first, and perhaps most important, is to add your Curves adjustment as an Adjustment Layer, rather than as a simple one-off adjustment. This has all manner of benefits. First, you can always come back and revisit the adjustment later if tweaks to the strength of the colour shift are required, no matter what you've done in the meantime. Second, you can change the blending mode of the Curves layer – setting it to Hue will ensure that only colour adjustments are made and the overall image brightness will be unaffected. Finally, you can use Layer Masks to apply the tint to only parts of the image, which is useful in mixed-lighting situations or where you only want colour in part of the scene.

There are lots of options to explore in the Curves dialogue box itself, too. Finding the right place on the curve to

Copper tone



adjust can be tricky, but if you run the cursor over parts of the image while pressing the mouse button and look at the curve itself, you'll see which part you should be moving. What's more, holding down the Alt key (Option for Mac users) while clicking on a part of the image will add the point for you. The Click and Drag tool in Photoshop CS4 takes this one step further, letting you 'click and drag' on the image to adjust the curve automatically.

By taking the principles that apply to tone and contrast, and applying them to each colour channel individually, you can achieve finer control than with the purpose-built colour tools, like Color Balance and Variations. To get you started I've supplied a few 'recipes' for colour tone effects on the next page. There are some general settings in the Preset menu to play around with, too, but these are only guides – each Curve is as specific as the picture it applies to, so the key to success here is experimentation. Have fun!

Each curve is as specific as the picture it applies to, so the key to success here is experimentation

After



Before



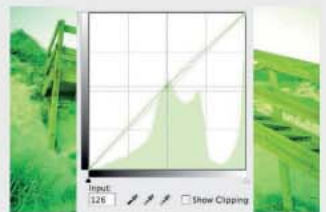
Removing colour cast

Sometimes your camera's auto white balance just doesn't know what to do. It usually gets you close enough for an acceptable result, but fine adjustments are best made afterwards in Photoshop. If you've been shooting raw, you can adjust white balance in Adobe Camera Raw or similar, but if you are a JPEG shooter why not try the Curves method of colour adjustment. It's very accurate and easy get the hang of.



1 Open an image in Photoshop and select the Color Sampler tool. You'll find this in the same place as the normal Eyedropper tool – just click and hold to access it.

2 Click on a neutral part of the image to put down a marker. The Red, Green and Blue values are shown in the Info palette (Window>Info). These are currently all different.

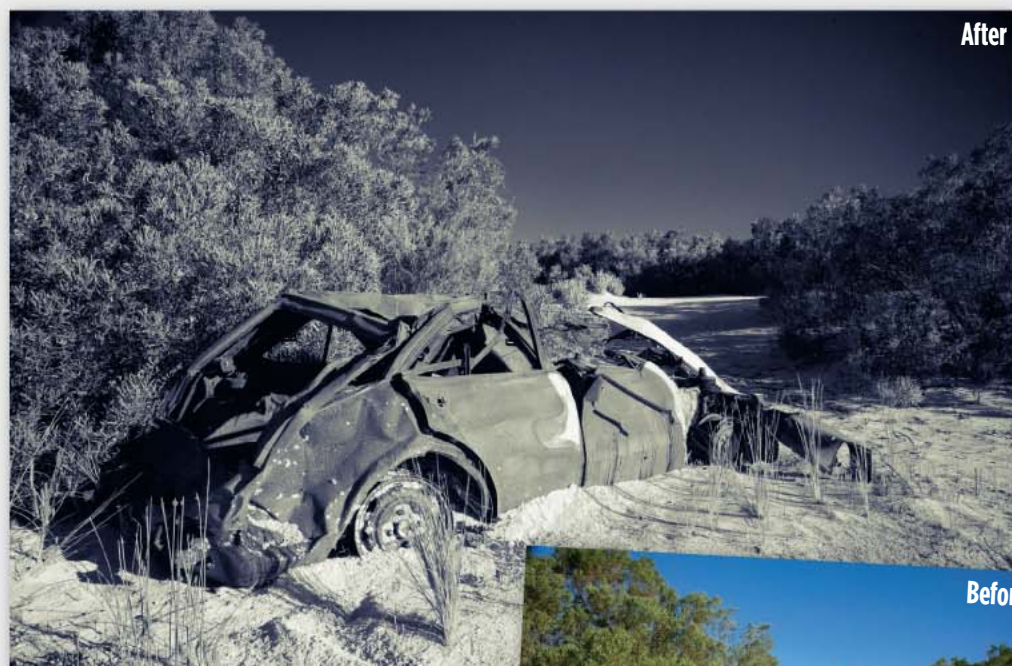


3 Choose Image>Adjustments>Curves to bring up the Curves dialogue. We'll start by adjusting the red curve to cool the image down. Select the Red channel and pull the curve down in the middle.

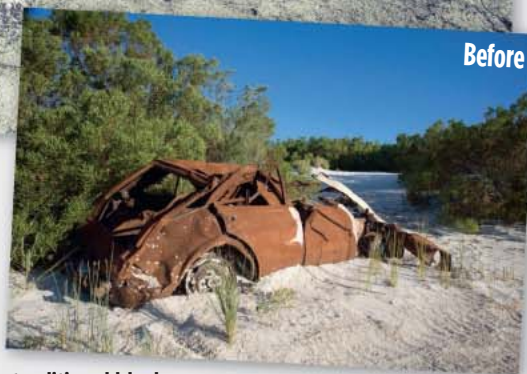
4 Keep going, working your way through the channels, making adjustments so that the RGB readings in the Info palette are all the same. For this task, it's best to adjust each curve using a point placed roughly in the middle of the curve.

5 When the RGB readings are all the same, you may want to adjust the overall brightness of the image, too. Also, don't feel that you have to stick with exactly identical values; if you want a slight cast or warmth, feel free to give the Red channel a small boost.





After



Before

Split toning a black & white photograph

Split toning is an established technique born from the traditional black & white darkroom. It involves toning the highlights in a photograph one colour and the shadows another. Done digitally, it's easily recreated by making levels adjustments to the curve of each colour channel



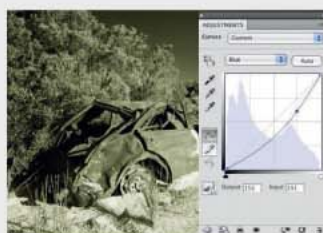
1 Convert the picture to monochrome using whatever method suits you best. I've used Nik Software's Silver Efex Pro.



2 I'll use a Curves adjustment layer to tone the picture. Select Layers>New Adjustment Layer>Curves or click the adjustment layers button in the Layers palette.



3 I want to tone the shadows blue and the highlights yellow, which actually only requires modification of one colour channel as blue and yellow are complementary opposites of each other.



4 Drag the highlights portion of the blue curve downwards. This reduces the amount of blue in this region, which is the same as adding yellow.



5 Adding a blue tone to the shadows is a simple case of pushing up the tone curve in the shadow region. The final curve should be an inverted 'S' shape.



6 If the end effect is a bit strong for your taste, revisit the curve shape, or simply decrease the opacity of the adjustment layer using the slider in the Curves palette.



Curves recipes

Mock selenium toning

To recreate the look of a selenium-toned black & white print, you'll need a mixture of blue and cyan tints. Introduce the blue tint by pushing up the Blue channel curve in the middle of the tonal range slightly. For cyan, pull down the curve in the Red channel slightly. You may have to swap between these two channels until you settle on a result you like.

Coffee-coloured toning

In a similar way to mock selenium toning, try introducing a small amount of red by boosting the curve in the Red channel, and a small amount of yellow by pulling down the curve in the Blue channel.

Red/green split toning

Push up the curve in the Red channel in the region where you want the toning: highlights or shadows. In the opposite region, push up the curve in the Green channel. You may have to tweak the overall RGB curve to compensate for any brightness changes, or change the Curves layer blending mode to Hue or Color.

Cross-processing

There are many ways to recreate this classic colour effect. Try boosting Green in the shadow regions, and Yellow and Cyan in the highlights, and modifying the overall RGB curve to blow out some highlights. There is also a Cross Processing setting in the Curves preset menu. This is one to really play around with, as different pictures suit different effects.

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The new Tokina AT-X 11-16mm F2.8 PRO DX is an ultra-wide angle lens based on the award-winning optical design of the AT-X 12-24mm PRO DX lens. The new AT-X 11-16mm features a fast f/2.8 aperture for better photography in low-light situations and for creating a shallow depth of field. The lens is designed for use exclusively on Canon and Nikon Digital SLR cameras, which have an APS-C sized sensor.

The AT-X 116 PRO DX maximum aperture of f/2.8 remains constant when adjusting the zoom range and the lens also features Tokina's One-Touch Focus Clutch mechanism, so that the lens' focus ring can be snapped back to the manual focus position at any time, from any position.

Amateur Photographer Magazine

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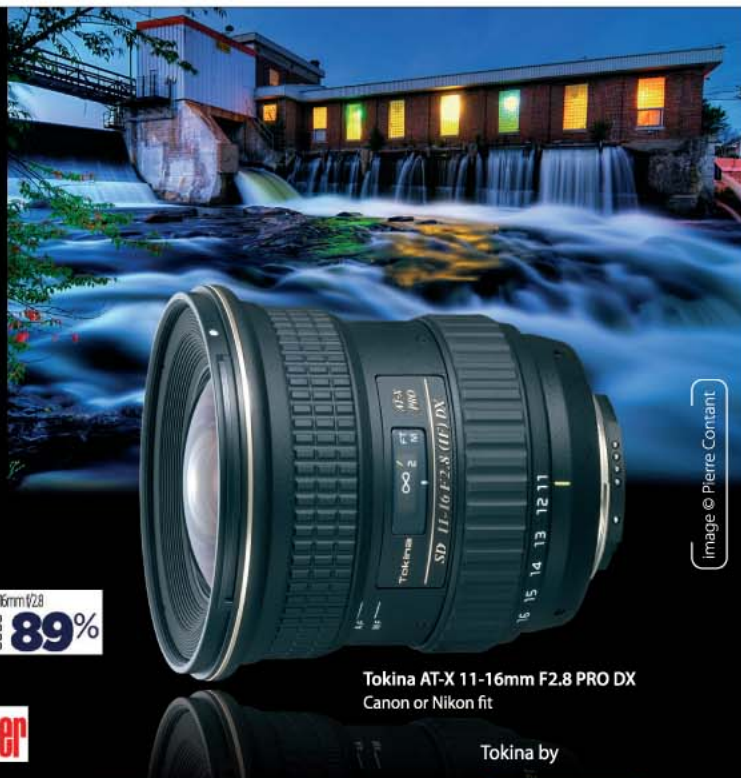


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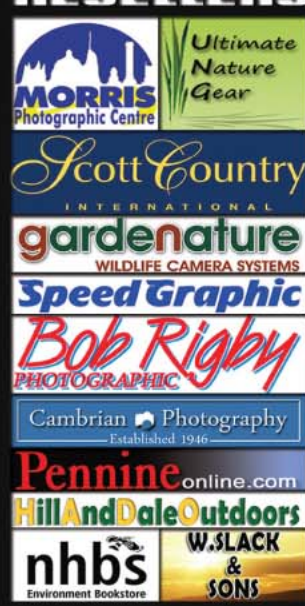
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All our tests are conducted by people who understand the product area, as well as photography. We aim to discover any shortcomings, as well as finding those aspects that deserve praise. All our tests are thorough, honest and independent

Welcome to our test, reviews and advice section. Over the next few pages we will present this week's equipment tests, reader questions and technique pointers

Honl Pro Wraps

£18.29 (12x12in) and £22.89 (16x16in)



PRO Wraps are a quick way to protect all manner of photographic products. Think of them as the modern equivalent of putting a lens in a sock when you have to take it on holiday in a suitcase. The outside of the wrap has a tough nylon exterior to help protect the contents from knocks. Inside, the lining is a soft fleece material that won't scratch valuable camera bodies or lenses.

To prevent the equipment becoming unwrapped, each corner of the Speed Wrap has a Velcro tab that allows items to be quickly wrapped and unwrapped.

Available in 12x12in and 16x16in sizes, the larger wrap will be most useful for photographers. I managed to wrap a Canon EOS 5D Mark II body in the 16x16in wrap, while the smaller one held a Nikkor 55-200mm VR lens.

Useful for cameras, lenses, flashguns and even GPS units or external hard drives, the Honl Pro Wraps are a great way to protect your gear when it isn't being carried in a case. **Richard Sibley**

● For more information visit www.flaghead.co.uk

Micro verdict
An extremely basic design, but the wraps can protect a variety of items

Hama Rexton 150 bag £59.99

SO confident is Hama in the build quality of its new Rexton series of bags that each one has a ten-year guarantee. There are five bags in the range, and although the Rexton 150 I tested looks like any other mid-sized shoulder bag, there are a few nice design touches.

With a photographer's bag often spending as much time on the floor as it does on the shoulder, the bottom of the bag is made of a textured rubber that should help keep the bottom of the bag and its contents dry.

Unusually for a shoulder bag, the Rexton 150 also has two straps that allow a tripod to be held across the length of the bag. And, helpfully, inside the bag's main compartment there is a small pouch that contains a built-in lens cloth.

However, perhaps the nicest touches are the separate pockets for batteries and memory cards.

The green battery pocket is for full batteries, while the red pocket is for empty batteries. There are two similarly labelled pockets to indicate full and empty memory cards.

The padded main compartment is large enough to hold a Nikon D3S with Nikkor 24-70mm f/2.8 lens attached, plus room each side for a flashgun and additional lens or two.

The Rexton 150 measures 27x20x23cm (exterior dimensions), weighs 750g and is available in black and red or just black. With pockets on both the inside and outside of the bag, as well as a rain cover, the Rexton 150 is ideal for storing your camera and accessories when out taking photographs.

Richard Sibley

● For more information visit www.hama.co.uk

Micro verdict
A good-sized and well-designed shoulder bag



Testbed

Forthcoming tests

In the next few months AP hopes to run the following equipment through the most rigorous testing procedures in the industry...

Epson Stylus Pro 3880
Olympus E-P2
Bibble 5 Pro
Canon EOS-1D Mark IV
Samsung NX10

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BEST FOR BAGS and TERRIFIC FOR TRIPODS!

Tamrac Adventure 75 Rust

Lightweight, high-mobility back pack providing foam-padded protection and quick access to multiple SLRs, lenses, flash and accessories. The interior lid of the main compartment features their patented memory & battery management system™ using red flags to identify available memory cards & batteries. Windowpane-Mesh™ pockets organize film, filters and other small accessories. The QuickClip™ tripod system holds a tripod centered and balanced on the pack. A comfortable, foam-padded backpack harness and adjustable waist strap provide easy carrying comfort. Other features include: LockDown™ Rain Flap for weather protection, front pocket to hold a light jacket or accessories, and an EasyGrip™ carrying handle.

Adventure 75 Rust **£49.97**

Tamrac Zipshot Tripod

There are many situations when a tripod is needed to capture a great shot. The problem is that most tripods are heavy, difficult to carry and slow to set up which causes many missed photo opportunities. The Tamrac ZipShot Tripod is the answer. Just release the two red shock cords and the legs of the ZipShot™ spring open in seconds to a height of 44" (112cm). Attach your camera and you're ready to shoot. At only 11 oz. (312g) and 15" (38cm) when folded, the Tamrac ZipShot™ is ultra lightweight and compact.

Zipshot Tripod **MORRIS SAVE YOU £11! £39.00**

Lowepro Primus Minimus AW

Rugged outer material made of 100% post consumer recycled CyclePet®—providing high water & abrasion resistance while remaining environmentally friendly. An ergonomic, 8 point adjustable harness system with DryFlo™ lining distributes weight evenly and allows for breathable comfort. Capacity: 1 DSLR with medium zoom lens attached, 1-2 additional lenses, charger, cords, filters, flash unit & 2 memory cards.

Primus Minimus AW **£45.95**

Lowepro Compudaypack

A lightweight yet spacious backpack, its triple compartment design neatly manages the key components of digital photography with a rear compartment for a notebook computer (fits most 17" models) and files, and a lower compartment that accommodates a digital SLR with lens attached (up to a 105mm f/2.8), 2-3 additional lenses or flash units. The upper compartment holds other items.

Compudaypack **£39.95**

Lowepro Mini Trekker AW

This lightweight, compact backpack holds a surprising amount of gear in a small space. There's a quick-release integrated tripod holder, attachment loops for optional SlipLock accessories, compression straps and lots of pockets including a large front pocket with a weather flap and quick-access front pocket. The ergonomic harness features wide, padded shoulder straps and a sternum strap. Carries one SLR with attached 80-200mm f/2.8 (most models), extra body & 4 lenses.

Mini Trekker AW Green **£49.95**

Lowepro Slingshot 100AW

Uses a unique sling design to go from carry mode to ready mode in just seconds. Carried comfortably on the back, it easily rotates to the front so you can get to your camera quickly. Holds an SLR with mid-range zoom attached, 1-2 extra lenses, cables and accessories and has a full access lid for easy loading. Also includes a built-in memory card pouch, micro fiber LCD cloth and two generous organizer pockets.

Slingshot 100AW Red only **£38.99**

Slingshot 200AW Red **MORRIS SAVE YOU £29! £49.95**

Lowepro Toploader 75AW

A pro quality holster bag that's a shoulder bag, chest pack or — with an optional S&F Deluxe Waistbelt — a backpack. Great for sports, nature photography and travel, with hands-free movement and instant access to gear through the reverse-open lid. Includes a DryFlo™ mesh-covered backpack, All Weather Cover™, Chest Harness, and attachment loops for SlipLock™ Pouches, Lens Cases and other SlipLock™ add-ons. Holds a Pro DSLR & 80-200mm.

Toploader 75AW **£49.95**

Lowepro Pro Trekker 300AW

Offers superior protection and comfort with Lowepro's premium suspension system. A removable waistpack serves as a traditional backpack lid, providing extra security and weather protection; and as a waistpack with a mesh-covered backpack & two roomy pockets.

Pro Trekker 300AW **£209.00**

Pro Trekker 400AW **£219.00**

Pro Trekker 600AW **£239.00**

Delkin Replacement Batteries

Working only with highest grade materials to prevent short circuiting, and to maintain a safe and accurate charge, Delkin Power batteries are crafted with your safety and the safety of your camera in mind.

DB-70 (Ricoh)	£13.95	EN-EL8 (Nikon)	£13.95
EN-EL1 (Nikon)	£14.95	EN-EL5 (Nikon)	£14.95
EN-EL9 (Nikon)	£15.95	EN-EL2 (Nikon)	£16.95
EN-EL3e (Nikon)	£18.95	EN-EL4 (Nikon)	£32.95

Delkin Universal Charger

This little uni charger allows you to charge ANY TWO digital camera batteries at the same time. That's right, charge your BP-511 DSLR battery while your point and shoot battery charges on the same charger at the same time, or charge your flash unit's AA's while your camera battery charges on the other side - all on one device! With interchangeable battery-specific charging plates, the charging possibilities are endless. World travel friendly with 110/220V automatic switching, and a car charger for on-the-go power.

Universal Charger **£28.95**

Charging Plates (See web for available fits) each **£2.99**

Delkin Sensor Cleaning Kit

Delkin SensorScope System includes: 1 x SensorScope - a scope which enables you to see and inspect your camera's sensor magnified, with focused ultra bright light. 1 x SensorVac - an ultra small custom mini vacuum designed with a unique static free brush tip to dislodge debris and suction it away. 24 x SensorWand - these are unique wet/dry double sided wands which eliminate all small dust particles and chemically bonded debris. 1 x Sensor Solution - specially formulated to leave no residue yet break the chemical bond that causes dirt, dust, oils and debris to adhere to the sensor. 1 x Carrying Case. 1 x Cleaning Guide.

Sensorscope Cleaning Kit **£70.95**

Hama WDS-300 Weather Station

Three-part set, consisting of a base station, USB transmitter & software. Exact weather forecast data can be selected via the internet for up to 5 places, from about 20,000 cities/towns in Europe, North America, Japan and Australia. 4-day weather forecast on the display (long term forecast: 10 days are stored). Ranges up to 100 m. Batteries are not included. 8x AAA required.

Hama WDS-300 Weather Station **£44.95**

Hama Wireless Remote

Has a serial release and time exposure with a range of 30 metres, which will travel through walls. Installation is a breeze with the 'remote' input. Features a two-stage release key, which is autofocus, and release.

Wireless Remote (each) To fit Canon (RS60, RS80), Nikon (MC30, MCDC1), Sony (RSS1) **£29.95**

NEW! Nikon (MCDC2) **£29.95**

Nikon Capture NX Software

Offers Selection Control Point, enabling users to apply enhancements such as Unsharp Mask & D-Lighting to a specific area that are immediately viewable on the monitor. Using the Auto Retouch Brush, one can simply apply mouse strokes to clear away specks that appear on the image (caused by dust when an image is shot). To fill a traced area, the software detects & applies the most appropriate portion to deliver the most natural image. Simple and easy to use.

Nikon Capture NX2 **£125.95**

Nikon Capture NX2 Upgrade **£89.95**

Stealth Gear 2 Man Hide

A ready assembled hide with built in seats. The camo-tree camouflage pattern was designed by a team of professional wildlife photographers who wanted to get the best UK style camouflage for their working environment. Can be used all year round.

Stealth 2 Man Hide **£89.95**

Stealth 1 Man Hide **£75.95**

Stealth Pro 360 3 Man Hide **£99.95**

Stealth Gear Extreme Jacket

The perfect outdoor jacket for amateur and professional photographers. This jacket is packed full of features designed to aid photographers when carrying and operating their equipment in extreme environments. Features many pockets including two expandable padded lens pockets, detachable wired peak hood, detachable light shade hood and insect repellent mesh face net. The jacket comes with a large rear pocket, comfort mesh lining, under-arm vents and zipped side panels to allow easy movement.

Stealth Extreme Jacket **£179.95**

Stealth Extreme Fleece **£59.95**

Stealth Extreme Trousers **£59.95**

Stealth Extreme Photographers Vest **£79.95**

Stealth Jacket, Trousers, Fleece & Vest **£329.00**

Manfrotto 190XDB Tripod

Light in weight and compact, the leg angle release mechanism and the wing locking knobs have been greatly improved. The 190XDB does not feature a horizontal centre column feature, it does share a new ergonomically improved design with its 190XPROB sibling.

190XDB Tripod **£59.95**

Manfrotto 055XPROB Tripod

By extending the column on the tripod to its highest vertical position, it can be swung round to horizontal without removing the head or disassembling the column itself, so switching between framing and positioning setups is more convenient than ever.

055XPROB Tripod **£107.97**

Manfrotto 190XPROB Tripod

Makes the Manfrotto-patented horizontal centre column feature easier to use. Extend the column on the 190XPROB tripod to its highest vertical position and it can be swung round to horizontal without removing the head or disassembling the column itself.

190XPROB Tripod **£89.95**

Manfrotto Heads on Offer

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131DD/131DDB Accessory Arm **£89.95**

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143N Magic Arm **£95.95**

143RC Magic Arm with QR Plate **£99.95**

171 Mini Clamp **£7.78**

175 Spring Clamp **£8.32**

143BKT Magic Arm Bracket **£8.95**

175F-1 Spring Clamp **£39.14**

233B Flash Bracket **£59.95**

237 Flex Arm **£13.65**

237HD Heavy Duty Flex Arm **£16.59**

244N Variable Friction Arm **£74.95**

244RC Variable Friction Arm & QR Plate **£97.85**

296 Photo Clamp 3/8" **£34.95**

330B Flash Bracket **£44.95**

340 Elbow Bracket **£49.95**

341 Junior Elbow Bracket **£44.95**

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1 x Honeycomb bounce tube
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Strobie EFX Kit **MORRIS SAVE YOU £61! £74.90**

Portrait Kit includes...
1 x Beauty dish, 1 x Globe diffuser, 1 x Softbox (White),
1 x Barndoor set, 1 x Snoot, 1 x Honeycomb,
1 X Soft Carry Case.

Strobie Portrait Kit **MORRIS SAVE YOU £20! £99.90**

Please note that to use these Strobies kits with your own flashgun, you will also need...

Strobie Flex Mount (all fits) **£6.99**

Interfit EX150 MKII Kit

With 150 w/s the new MKII EX150 has more power than its predecessor and a newly designed polycarbonate body. Easy access to the controls ensures you can set just the right amount of light on your subject. Each head features user changeable flash tubes, switchable modelling lamps and built in infrared sensor to add to ease of use.

EX150 MK2 1 Head Kit (INT182) **£198.95**

EX150 MKII 3 Head Kit (INT183) **£337.90**

Interfit Super Coollite 5 Kit

These cool-lite units from Interfit offer a convenient yet economical method of modern studio lighting, suitable for use with conventional still digital or video cameras. They provide a soft uniform diffused light, ideal for portraits in a confined area or web based product photography, and can be combined with a light pod or pop up light tent.

Super Coollite 5 Kit (INT117) **£267.99**

Interfit EXD200 2 Head Kit

Lightweight and contemporary in design with user changeable flash tubes and low sync voltage, this unit is the ideal choice for the digital home user. This kit offers outstanding features at a affordable price. Kit comprises 2 heads, 2 stands, 60cm softbox, translucent white umbrella, cables, cords and instructions in a carry case.

EXD200 2 Head Kit (INT119) **£257.99**

Hoodman 3" Hoodloupe

HoodLoupe is worn around your neck just like a normal loupe. When you wish to review your shot, simply place the HoodLoupe™ on the image on your LCD and place your eye up to the rubber eye cup for comfortable glare free viewing. HoodLoupe™ has a +/-3 diopter compensation and focuses just like a binocular eyepiece - the eyepiece turns left or right to adjust for your eyesight.

3" Hoodloupe **MORRIS SAVE YOU £7! £68.95**

Gorillapod Original

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Gives the same flexibility as the Original model, but robust enough to hold a DSLR firmly. Gorillapod SLR **MORRIS SAVE YOU £14! £29.97**

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Despite being designed to support a 6lb weight, there is no compromise on size or flexibility. Gorillapod SLR **MORRIS SAVE YOU £19! £34.95**

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Lumiquest Ultrasoft

Achieve an extremely soft look with minimal shadows. For use on an individual flash or to softly illuminate the background in a multiple flash setup. Lumiquest Ultrasoft LQ103 **£22.46**

Lumiquest Softbox

Light is softened and more evenly distributed as it passes through a center-weighted frosted diffuser. The unique design does not block either exposure sensors or auto focus assist beams on most flashes. Lumiquest Softbox LQ107 **£29.95**

Lumiquest Pocket Bouncer

Softens flash light quality with minimal light loss. To be used with slaves or alone where low ceilings are not available. Lumiquest Pocket Bouncer LQ101 **£18.95**

Lumiquest Cinch Straps LQ117 **£6.95**

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Stofen Omni Bounce

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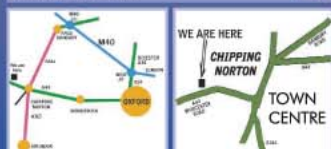
Optech Camera Straps

NEW! For those busy photographers who always need a camera safely to hand. Optech Grip Strap **£28.95**

The ideal comfort strap designed for large, heavy camera equipment. Patented internal control stretch system. Optech Super Classic **£15.95**

Patented weight reduction system makes the PRO STRAP™ absolutely essential for prolonged use of heavy camera equipment. Optech Pro **£14.95**

The slim design and easy-to-use connection system make this a comfortable, functional strap for most cameras. Optech EZ **£10.99**



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Canon EOS 7D vs Pentax K-7

In a sea of minor updates, it's nice to see some fresh DSLR blood in the form of the high-resolution **Canon EOS 7D** and **Pentax K-7**



Angela Nicholson
Technical Editor

WHILE other manufacturers appear to be preoccupied with bringing out minor updates and variations to existing cameras, Canon and Pentax have both introduced almost completely new digital SLRs that debut new technology. The EOS 7D, for instance, is currently the only single-number-badged digital SLR from Canon to feature an APS-C-sized sensor, and its inclusion of wireless flash technology signals something of a change of heart by the manufacturer. It also features Canon's new Focus Colour Luminance (iFCL) metering system, which uses subject distance, colour and luminance information, and a new 19-point AF system that allows the photographer to customise its response to suit the subject.

Meanwhile, the K-7 is billed as Pentax's first real high-end enthusiast DSLR and is pitched against the likes of the Nikon D300S, Canon EOS 50D and EOS 7D. Although it has the same pixel count as the K20D, the 14.6-million-effective-pixel sensor of the K-7 has a new design. There are also a few novel features on offer, such as the ability to rotate the sensor by as much as 2° to automatically correct a sloping horizon, and an in-camera HDR mode.

I was very impressed by both cameras when I first tested them (the EOS 7D in AP 7 November 2009 and the K-7 in AP 15 August 2009). In this head-to-head test I want to find out which is the best model for enthusiast photographers.

Features

Although the Canon EOS 7D and Pentax K-7 sit at the top of their manufacturers' APS-C-format DSLR range, neither replaced an existing model when it was introduced.

Instead, each debuts a new line of cameras. Both have a high pixel count, but with 18 million effective pixels at its disposal, the EOS 7D is arguably the more tempting for photographers interested in making large prints and capturing lots of detail. With 14.6 million effective pixels, the K-7 has also proved itself to be no slouch in the detail resolution stakes, and it is interesting to note that at 23.4x15.6mm its sensor is a little bigger than the 22.3x14.9mm device used in the EOS 7D. This could have a significant bearing upon the level of noise in the images it produces.

The most innovative feature of the K-7 is its ability to rotate the sensor by up to 2° to automatically correct a sloping horizon. This is a clever additional use of its Shake Reduction system and links with the camera's built-in electronic level. Alternatively, the level indicators are marked in 1° to ±5° and can be displayed in both the viewfinder and LCD screen

Canon EOS 7D Enthusiast-level DSLR



- 18 million effective pixels
- Live View on 3in, 920,000-dot LCD screen
- 1920x1080p (Full HD) video recording at 30fps
- Wireless flash control
- Street price approx £1,250

Pentax K-7 Enthusiast-level DSLR



- 14.6 million effective pixels
- Live View on 3in, 920,000-dot LCD screen
- HD video at 640x416, 1536x1024 or 1280x720 pixels (16:9) at 30fps
- Moving, self-levelling sensor
- Street price approx £944

Resolution, noise and sensitivity

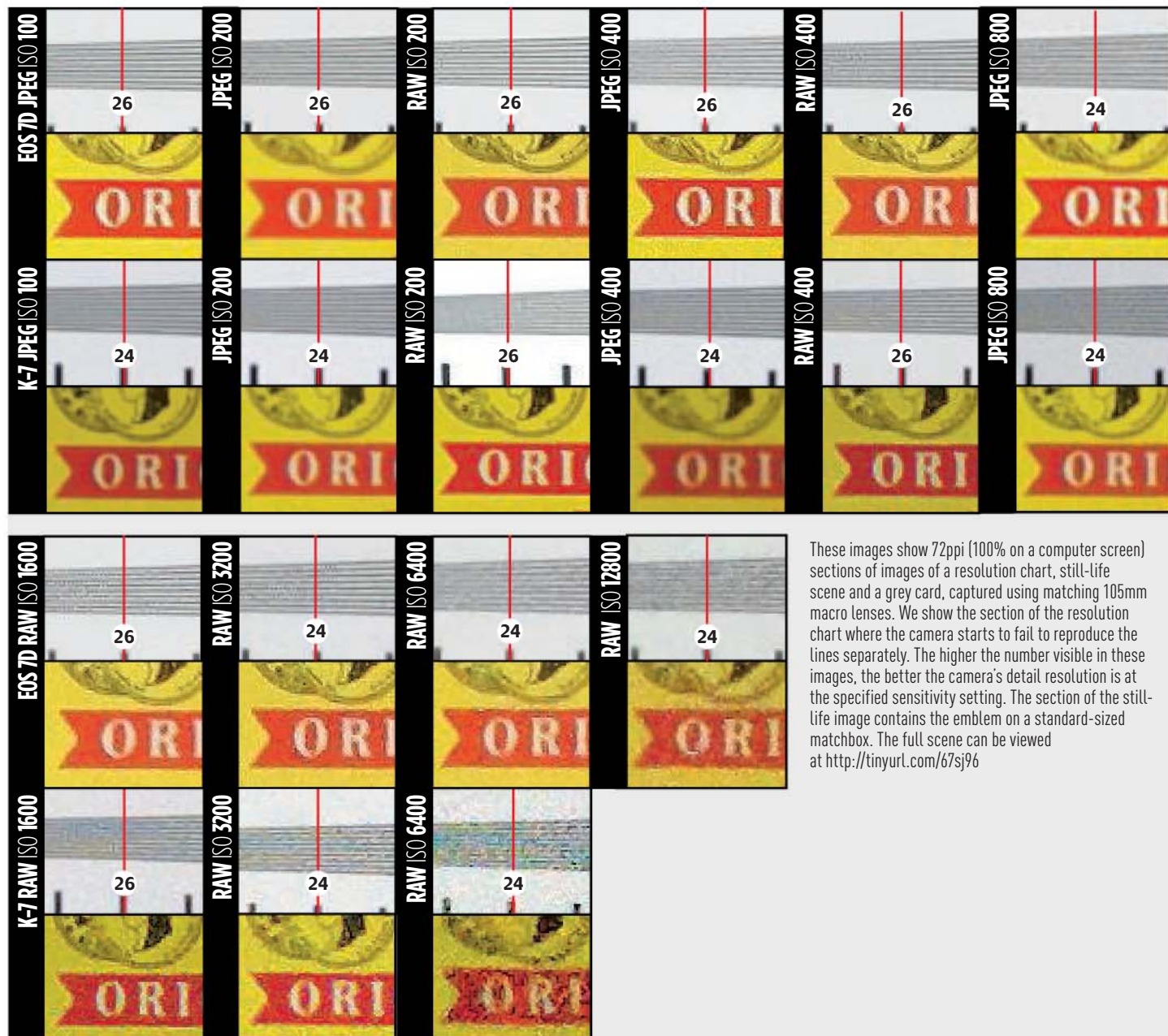
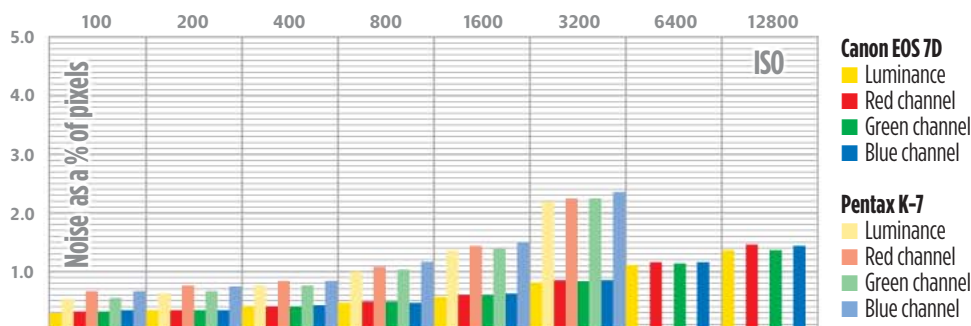
I would far rather have a gritty, noisy image that is sharp and with plenty of detail than one that is mushy and noise-free. Pentax seems to be of a similar opinion, and although the images from its recent DSLRs, including the K-7, are quite noisy, they contain plenty of detail.

Unfortunately for Pentax, the Canon EOS 7D is a high-pixel-count camera that combines relatively low levels of noise with an impressive amount of detail. When captured with the noise-reduction systems in their default settings, high-sensitivity JPEG images from the Canon EOS 7D have significantly less noise than those from the K-7. When raw files are captured to maximise the level of detail and allow the noise reduction to be carefully controlled, the

two cameras are capable of capturing a similar level of detail at ISO 3200 (the K-7's highest native sensitivity setting), but the Pentax images are have more chroma and luminance noise. Some

images captured at the EOS 7D's highest sensitivity expansion setting, ISO 12,800, look smoother and less noisy than those recorded by the Pentax K-7 at ISO 6400. At lower sensitivity settings, the extra

3.4 million pixels offer the EOS 7D an advantage over the K-7, with the former resolving a little more detail that will be apparent in larger prints or when images are cropped and enlarged.



These images show 72ppi (100% on a computer screen) sections of images of a resolution chart, still-life scene and a grey card, captured using matching 105mm macro lenses. We show the section of the resolution chart where the camera starts to fail to reproduce the lines separately. The higher the number visible in these images, the better the camera's detail resolution is at the specified sensitivity setting. The section of the still-life image contains the emblem on a standard-sized matchbox. The full scene can be viewed at <http://tinyurl.com/67sj96>

Data file

Focal points

Print sizes

As the EOS 7D produces images with 5184x3456 pixels, prints made at 300ppi measure 43.9cmx29.3cm, which is a little over A3 size. Meanwhile the 4672x3104-pixel output of the Pentax K-7 results in 39.6x26.3cm images at 300ppi, which is a fraction under full A3 size.

HDR mode

Pentax was the first company to provide an image-combining HDR mode in a DSLR. In this mode the K-7 offers two levels of effect: Standard and Strong. After three JPEG images are taken in quick succession, they are combined into one composite picture. The processing takes around ten seconds and the camera must be mounted on a tripod to ensure there is no movement between the exposures to avoid a double-image effect.

Continuous shooting

The EOS 7D is able to shoot continuously at 8fps. This rate continues for up to 94 large, fine-quality JPEG images or 15 raw files, but when a UDMA CF card is used the number of large, fine-quality JPEGs that may be captured in a single burst extends to 126.

When set to shoot in its high continuous mode, the K-7 can capture images at 5.2fps for up to 40 JPEG images, 15 PEF or 14 DNG files.



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Tel: 01737 220 000.
Website: www.canon.co.uk



Pentax UK Ltd, Pentax House, Heron Drive, Langley, Slough, Berkshire SL3 8PN.
Tel: 01753 792 731.
Website: www.pentax.co.uk

RRP	£1,799.99 (body only)	£1,144.33 (body only)
Sensor	APS-C-format Canon CMOS with 18 million effective pixels	APS-C format CMOS sensor with 14.6-million-effective-pixels
Output size	5184x3456 pixels	4672x3104 pixels
Focal length mag	1.6x	1.5x
Lens mount	Canon EF (EF-S compatible)	Pentax KAF2
File size	Approx 25MB raw (14 bit) on card opens to 51.3MB, 7.65MB approx (high quality, large JPEG) on card opens to 51.3MB	Approx 15MB raw file on card, opens to 83MB and approx 7.2MB premium-quality large JPEG opens to 41.5MB
File format	14-bit raw, JPEG (two levels of compression available), S-RAW1, M-RAW, JPEG + raw (or S-raw or M-raw) simultaneously	12-bit PEF or DNG raw, JPEG (four levels of compression), JPEG + raw simultaneously
Compression	2-stage JPEG	4-stage JPEG
Colour space	Adobe RGB, sRGB	Adobe RGB, sRGB
Shutter type	Electronically controlled focal-plane	Electronically controlled focal-plane
Shutter speeds	30-1/8000sec in 1/3 or 1/2EV steps plus B	30-1/8000sec in 1/3 or 1/2EV steps plus B
Max flash sync	1/250sec default or 1/8000sec with compatible EX-series Speedlites	1/180sec with built-in flash, High Speed sync with compatible Pentax flashguns
ISO	ISO 100-6,400 expandable to ISO 100-12,800 in 1 or 1/3EV steps	ISO 100-3200, expandable to ISO 6400 in 1, 1/2 or 1/3EV steps
Exposure modes	PASM, Creative Auto, plus three custom modes	PASM, sensitivity priority, shutter and aperture priority, bulb and movie
Metering system	63-zone evaluative, centreweighted, spot (approx 2.3%) and partial (9.4%)	77-segment metering, centreweighted, spot (TBC)
Exposure comp	±5EV in 1/3 or 1/2EV steps	±5EV in 1/3 or 1/2EV steps
Exposure bracketing	3 exposures in 1/3 or 1/2EV steps. Also flash bracketing	±2EV over 3 or 5 exposures in 1/3 or 1/2EV steps, no flash bracketing
White balance	Auto, 6 presets, plus 1 custom setting and Kelvin adjustment	Auto, 10 presets, plus custom setting, Kelvin and WB fine adjustment
WB bracket	Yes, 3 frames in ±3 steps with B/A or M/G shift	Yes, over 3 images,
Drive mode	Single, continuous high/continuous low, self timer (2 or 10sec delay), 8fps max for 126 large fine JPEGs or approx 15 raw files	Single, continuous Hi/Lo, self-timer (10/2secs selectable), mirror lock-up. Up to 5.2fps for 17 PEF or around 30 premium JPEG or 40 Hi JPEGs
LCD	3in Clear View II TFT with 920,000 dots and 160° viewing angle	3in TFT with 920,000 dots and 170° viewing angle
Viewfinder type	Pentaprism	Pentaprism
Field of view	Approx 100%	Approx 100%
Dioptr adjustment	-3 to +1 dioptre	-2.5 to +1.5 dioptre
Focusing modes	Manual, one shot AF, AI servo AF, AI focus AF and contrast-detection AF in Live View mode	AFS (single), AFC (continuous), manual and contrast-detection AF in Live View mode
AF points	19 (cross type) points selectable individually or automatically in reflex mode, roaming-point in Live View mode	11 (cross type) points AF selectable individually or automatically in reflex mode, roaming-point in Live View mode
Focusing screen	Fixed with transmissive LCD	Interchangeable Natural-Bright-Matte III
DoF preview	Yes	Yes
PC socket	Yes	Yes
Built-in flash	Yes, pop-up unit GN 12m @ ISO 100	Yes, pop-up unit GN 13m @ ISO 100
Video	MOV files, 1280x1080 pixels (at 29.97, 25 or 23.976fps), 1280x720 pixels (59.94 or 50fps), 640x480 pixels (59.94 or 50fps), max duration 29mins 59secs or 4GB size	AVI files, 1280x720 pixels, 1536x1024 pixels and 640x416 pixels at 30fps, max duration 25mins or 4GB size
Cable release	No, optional remote release	No, optional remote release
Memory card	CompactFlash (inc UDMA)	SD or SDHC
Power	Rechargeable Li-Ion battery BP-511A (supplied)	Rechargeable Li-Ion D-L190 (supplied)
Connectivity	USB 2.0 Hi-Speed	USB 2.0 Hi-Speed
Weight	820g (without battery or card/s)	670g (without battery or card/s)
Dimensions	145.5x107.8x73.5mm	130.5x96.5x72.5mm



(in Live View mode) to guide the angle of the camera in portrait and landscape format. It is

also possible to shift or rotate the sensor slightly to adjust the composition when an image is being composed on the LCD screen with the camera on a tripod. While the vertical and horizontal movements can make a noticeable difference, it is difficult to imagine that a tripod-using photographer will rely on using sensor adjustments to finalise the composition.

Although it doesn't feature in-camera stabilisation (Canon uses its lens-based Image Stabilizer system), the EOS 7D has an electronic level that indicates how the camera needs to be rotated to make the horizon level. I will discuss the levels in more depth in the *Features in use* section.

Like the K-7, the Canon EOS 7D has wireless flash technology that enables compatible flashguns to be controlled by the camera. While this isn't new for Pentax users, the EOS 7D is the first EOS DSLR to have an Integrated Speedlite Transmitter. In the past, Canon users have had to invest in the ST-E2 Speedlite Transmitter, which retails for around £169. Canon representatives had been adamant that wireless flash control was not necessary in-camera, but at last the company seems to have bowed to the peer pressure exerted by other manufacturers that have provided it for some time.

Pentax attracted some criticism for the limited functionality of the K20D's Live View system, but this has been addressed in the K-7. Like the EOS 7D, the K-7 has contrast, phase and face-detection AF in Live View mode. The two cameras also feature 3in, 920,000-dot LCD screens and the ability to record high-definition video. This, plus viewfinders that provide an approximately 100% field of view, tops off an impressive feature set for both models.

Build and handling

As I used these two cameras during some of the coldest, snowiest weather that has been encountered in the south-east of England for many years, I was very grateful for their weatherproof seals. Both cameras received a good covering of snow on several occasions when trees decided to drop their loads over me and when I ventured out in snowstorms. Although I had to wipe snow from the lenses occasionally and the viewfinders were prone to steaming up, neither camera showed any signs that water had entered its body or caused a problem.

With the K-7's body-only mass of 670g, I expected to





notice more of a difference between the weight of the two cameras in my hand.

However, sometimes the grip and balance of a camera can make any difference in mass more or less noticeable when it is held. Despite its additional 150g, the EOS 7D doesn't feel significantly heavier in the hand at first, but after a few hours' shooting some may find the extra weight has more impact. The K-7 is also appreciably smaller, so it fits more easily into a slim bag and feels more discreet when you're out shooting.

Despite the cold and wet conditions encountered during much of this test, I never felt that either of the cameras might slip from my grasp. The two fingergrrips are good, but the EOS 7D provides a little more room for the fingers and those with larger hands may find that their little finger has to slip under the K-7's body rather than around the contoured handhold. Despite the lower weight of the K-7, I find the grip of the EOS 7D a little more comfortable to use over long periods.

In the bitter cold I found it harder to distinguish the low-profile buttons on the rear of Pentax K-7 than the mini-joystick and buttons (on the back and top-plate respectively) of the EOS 7D. On a few occasions I found myself pressing the K-7's Live View button rather than the navigation buttons when the camera was held to my eye. The only button on the EOS 7D that gave my numb fingers any real problem was the one marked M-Fn, which may be set to act as the flash exposure lock (FEL) or autoexposure (AE) lock, or to activate either the one-touch raw and JPEG options, or the electronic level in the viewfinder. This control lies near the front dial and the shutter release button on the camera's top-plate, and I normally find it a little awkward to reach it, but with cold hands I found myself searching around for it with my index finger as I looked through the viewfinder.

Even in the cold, adjusting the exposure compensation on the EOS 7D is easy thanks to the large control wheel on the camera's rear. The K-7 has a dedicated exposure compensation button that is used in conjunction with one of the small control dials. The low-profile button is tricky to locate with cold fingers when the camera is held to the eye. Fortunately, the custom settings make it possible to apply exposure compensation without using the button.

One of the K-7's weak points is the menu system, which seems rather dated. For instance, it doesn't have an option to save preferred or frequently used menu options to a separate screen, and it's not possible to make the menu open at the point where it was last used. The ability to assign up



At ISO 6400 and with the in-camera noise reduction turned off, the Pentax JPEG file looks noticeably noisier than the equivalent file from the EOS 7D. The Pentax automatic white balance system also produced a cooler result, while the EOS 7D image is closer to reality

to six features to access via the My Menu screen and being able to set the menu to open at this point saves a lot of time scrolling through options with the EOS 7D's menu. Also, although the Pentax K-7 has plenty of customisation options, it is annoying that it's not possible to see what they have been set to (unless you can remember what each number stands for) without selecting each one.

As is becoming more prevalent now, the screens on the EOS 7D and K-7 can be used to display and adjust many of the camera settings. The Pentax system is spread over two screens, which are reached by pressing the Info button once or twice depending on which one is required, but it means more options can be accessed in this way. The Canon system is reached via a dedicated button marked with a Q and enables up to 16 settings to be adjusted.

Apart from a minor grumble about locating the M-Fn button, I prefer the handling of the Canon EOS 7D. The controls that need to be used with the camera held to the eye are generally easier to identify (especially with cold fingers or when wearing gloves) and the menu system is better organised and presented.

White balance and colour

In their automatic settings, the white balance systems of both cameras perform very well. On the whole, the EOS 7D tends to produce slightly

warmer images than the K-7, but in most situations the difference isn't huge. Pentax appears to have calibrated the camera to make images more neutral, which in some circumstances is desirable, but it can take some of the atmosphere out of a shot. When shooting a still life in fairly warm ambient light, for example, the K-7 produced a cold and cheerless result next to the warmer version produced by the Canon camera. The true picture was nearer to the EOS 7D's interpretation, but neither shot can be regarded as 100% accurate.

There are plenty of ways to adjust the appearance of images captured by the EOS 7D and K-7, but the Pentax camera has the most extensive range. In addition to the Image Finishing Tone options (Bright, Natural, Portrait, Landscape, Vibrant, Muted and Monochrome), which provide control over the saturation, hue, brightness, contrast and sharpness of colour images, and the coloured filter and toning effects that can be applied to monochrome images, eight filter effects are available. Like the HDR setting, these filters (which include options such as High Contrast, Fish-eye and Toy Camera) can only be used when JPEG images are recorded without a simultaneous raw file. The processing takes a few seconds and on the whole I'm not sure the gimmicky effects are worth the wait, although they can be fun on occasion.

The K-7's default Image Finishing

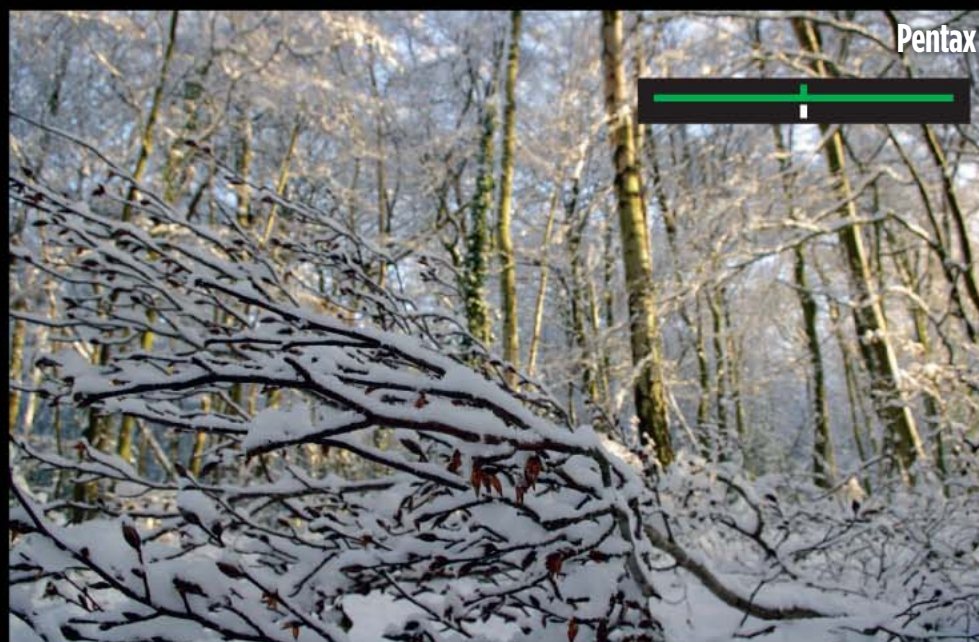
Tone is Bright, which produces pleasant images in good light. However, I often use the Natural setting as it applies less sharpening and the colours are more muted. Of the Canon EOS 7D Picture Styles (Standard, Portrait, Landscape, Neutral, Faithful and Monochrome), I most commonly use Standard (which is a good all-rounder), Monochrome and Neutral. The Canon Standard images tend to be a little warmer and punchier than the Pentax Bright JPEGs.

Metering

In the past I have expressed concern about the new 63-zone Focus Colour Luminance (iFCL) metering system in the Canon EOS 7D, as even in its evaluative mode the system can be heavily influenced by the subject under the selected AF point. However, in the challenging overcast and snowy conditions during part of this test, I found that the Canon system generally produced better results than the Pentax K-7's.

The Pentax K20D is very prone to underexposure and although the K-7 is less so, I had 0.7EV or even 1EV extra exposure dialled in for the majority of the shots I took in the snow, and most need a little post-capture brightening even though the in-camera Shadow Correction option was often set to its highest value. Traditionally, this isn't especially unusual, but on many occasions the EOS 7D managed to produce better exposures with little or

Features in use Electronic levels



When the cameras are held at an awkward angle, Pentax's on-screen electronic level indicator is often easier to see than the more complex level display on the EOS 7D's LCD screen

I HAVE long since accepted that getting horizons level and trees upright in images is not my forte, so I was very keen to compare the electronic levels in the Canon EOS 7D and Pentax K-7. Both cameras allow the level to be displayed in either the viewfinder or on the LCD screen, and the levels operate whether the cameras are in the upright or the horizontal position. The K-7 can only show the level on its monitor when it is operating in Live View mode, while that of the EOS 7D can be shown on the screen as an alternative to the information display when the viewfinder is being used to compose the image.

When the option is selected using the EOS 7D's Custom Function IV, pressing the Multi Function (M.Fn) button, located near the shutter-release button, uses the AF point displays to indicate

whether the camera is level or not. Whichever the display method, the EOS 7D's level can indicate the degree of tilt (up or down) as well as horizontal yaw (left or right) in 1° steps up to 6°. The Pentax camera only indicates the degree of yawing (in 1° steps up to 5°).

When the cameras are fixed on a tripod, the levels are extremely easy and convenient to use in most situations. However, when shooting from an exceptionally low or high angle it is a little harder to see the EOS 7D's level properly as it uses a thin red line that turns green when the camera is level. The Pentax system uses a series of dashes along a line to indicate how much correction is required and this is often easier to see from an awkward angle.

I also found the Pentax level much more useful when using the viewfinder to compose my shots.

This is because the Canon level uses the AF points and it disappears from the viewfinder as soon as the 'AF-on' or shutter-release buttons are pressed. As the K-7 uses the exposure-compensation scale, it works even when the shutter-release button is half pressed, making it easier to be sure that the camera is level when the shutter is fired.

One of the most impressive innovations during 2009 was the introduction of the Automatic Horizon Correction feature on the K-7. This allows users to set the camera to straighten horizons automatically by rotating the sensor by up to 2°. While it is very clever thinking, the level display gives users the reassurance that something is happening. Also, our tests have revealed that with slow shutter speeds, using Automatic Horizon Correction can lead to a slight reduction in detail resolution.

no intervention on my part. This doesn't mean that I left the exposure compensation or Auto Lighting Optimiser controls unused, but the EOS 7D often does a better job unassisted than the K-7.

In more standard, sunnier conditions, the metering systems of both cameras are very capable. Naturally, it still pays to keep an eye on the image histograms to make sure the exposure is in the correct range.

Generally, the K-7 tends to respond more like a traditional camera than the EOS 7D. Experienced photographers may prefer the predictability of the Pentax system over the more sophisticated, yet slightly less predictable metering of the EOS 7D. However, during this test the Canon camera got a better exposure in-camera more often than the Pentax camera did.

Viewfinder, LCD, Live View and video

Both cameras have a 3in, 920,000-dot (307,000-pixel) LCD screen, 100% viewfinders and can record HD video. However, while the EOS 7D's viewfinder has a magnification of 1x, the K-7's is a 0.92x unit. The EOS 7D's finder is noticeably larger and brighter than the K-7's. When using the Sigma 105mm f/2.8 EX DG Macro lens with the appropriate mount on each camera, I found it easier to focus manually with the Canon camera.

Unlike the K20D, but like the EOS 7D, the K-7 has a fully rounded Live View system that offers contrast and phase-detection AF, as well as face-detection AF. Significantly, the K-7's screen provides a clear view of the scene being composed and the 10x

magnified view is very useful when focusing manually. However, I found that I tended to adjust the focus back and forwards a little before I could settle on the correct point. This isn't a major problem, but the slightly higher contrast of the EOS 7D's screen meant I could be more confident and positive when focusing the lens manually.

Thanks to the new screen construction used by Canon (the gap between the display crystals and the glass is filled with an optical elastic that has a similar refractive index to the glass), the EOS 7D's monitor suffers a little less from reflections than that of the Pentax K-7.

With the ability to record HD video at 1920x1080 pixels (Full HD) at 30fps, 25fps or 24fps, the Canon EOS 7D trumps the 1280x720-pixels, 30fps movie recording of the K-7. Perhaps more important, though,

is that both cameras capture high-quality footage and have external mic sockets so that audio can be recorded without the distracting sound of hand movements and so on.

Dynamic range

In their default arrangements the EOS 7D and K-7 have dynamic ranges of 12EV, which is now about standard for a high-end DSLR. Interestingly, both Canon and Pentax have chosen to provide two means of control over the dynamic range by separating the highlight and shadow enhancement. However, the K-7 allows users to apply both Highlight Correction (on or off) as well as Shadow Correction (with three levels in addition to off), whereas EOS 7D users must choose between boosting the shadows using one of the



Canon



Canon adjusted



Pentax



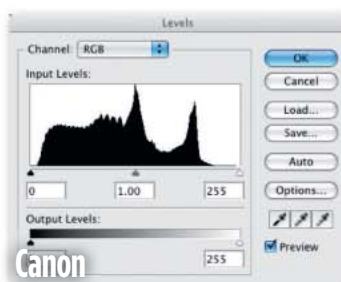
Pentax adjusted

three setting levels for the Auto Lighting Optimizer (AOL) or preserving the shadows by activating the Highlight Tone Priority mode.

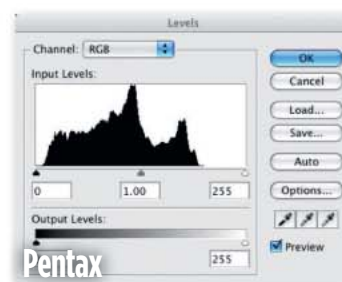
In practice, I find that I am usually better off controlling the highlights with the exposure and boosting the shadows with the AOL or Shadow Correction when necessary. With the Pentax model, I needed to use the Shadow Correction in its highest setting for most of the shots I took in overcast conditions.

Live View AF systems. But given that both cameras provide a decent magnified view of any part of the scene, manual focus is a much more sensible option for these users.

The fact that the K-7 can only autofocus prior to recording video footage while the EOS 7D can focus during recording isn't a significant disadvantage. Like many contrast-detection AF systems, the EOS 7D's is prone to drifting around the subject before homing in on it, and this looks terrible in a movie. **AP**



Canon



Pentax

Not surprisingly, both cameras underexposed this snowy scene when left to their own devices, even with their shadow enhancing dynamic range options set to the highest setting, but the Pentax image is a little darker and less neutral in tone

Autofocus

On paper, the 19-point AF system of the Canon EOS 7D beats the 11-point system of the Pentax K-7. As well as having fewer points, the Pentax model is less versatile and neither the point selection method nor the AF response time can be varied to suit the subject. However, in most circumstances the Pentax AF system performs well and pulls the subject quickly into focus provided there is reasonable light and subject contrast. It's only really when the light is less than perfect that the K-7's AF system starts to falter and the outer AF points become prone to indecision. Although no autofocus system is infallible, the Canon AF system in the EOS 7D performs significantly better than the K-7's in low light.

Pentax lenses such as the smc DA 18-55mm f/3.5-5.6 AL WR, which is weatherproofed and the ideal kit lens for the K-7, like to let you know that the AF system is doing its job. Focusing is accompanied by a familiar 'zzz-zzz' sound that can make it seem as if it is struggling to focus more than it is. It is perfectly adequate for general photography, but if I were planning to shoot sport I would opt to use the EOS 7D because of its superior AF ability.

Landscape, still-life and macro photographers who compose images on the LCD screen will find little to distinguish the two contrast-detection

Our verdict

I HAVE been quite taken with the Canon EOS 7D and Pentax K-7 from the moment I started using them. Both are nicely put together and feel like they are built to withstand the rigours of life as an enthusiast's camera. Over the months since I first tested it, I have become used to the slightly tunnel-like viewfinder of the K-7, so I no longer notice that I have to have my eye at just the right angle to peer through the finder housing. However, I found using some of the K-7's controls quite different in the winter cold than in the relative warmth

of the summer, or when shooting indoors. Identifying some of the controls when the camera is held to the eye becomes much trickier.

Like other Live View and video-enabled DSLRs, the EOS 7D and K-7 have extensive menus. Although it is not perfect, the Canon menu structure is one of the best around and the My Menu screen allows users quick access to the features they use most often. Pentax's engineers should spend a little time studying it to make the K-7's menu more user-friendly and quicker to use. With a firmware

upgrade, the lengthy custom menu could be made much easier to use by photographers who haven't memorised what the default settings are for each of the 38 options.

One of the aspects I like most about the K-7 is its relatively small size, which makes it easier to transport. However, I found I could alternate easily between the K-7 and the EOS 7D without noticing a significant change in the weight. The main difference was the position of the little finger of my right hand and I find the grip of the EOS 7D a little more comfortable to use over a lengthy period.

One key difference between the EOS 7D and the K-7 is the autofocus performance. The Pentax system can be noisy, but it is capable, and while I wouldn't recommend it to anyone who wants to shoot sport on a frequent basis, it can be used to do so.

When comparing the EOS 7D and the K-7 it's important not to lose sight of the fact that there is around £300 difference between their street prices. As well as a larger body, an additional 3.4 million effective pixels and better low-light capability of the EOS 7D, the extra cash brings a little more finesse. Neither camera mollycoddles the user, but the EOS 7D makes life a little easier.

Canon EOS 7D

Features		
Noise/resolution	28/30	9/10
Dynamic range	9/10	9/10
LCD/viewfinder	8/10	8/10
Build/handling	9/10	9/10
Autofocus	8/10	8/10
Metering	9/10	9/10
AWB/colour	9/10	9/10

Canon EOS 7D
Tested as: Enthusiast DSLR
Rated: Very good
89%

Pentax K-7

Features		
Noise/resolution	28/30	9/10
Dynamic range	9/10	9/10
LCD/viewfinder	8/10	8/10
Build/handling	8/10	8/10
Autofocus	7/10	7/10
Metering	8/10	8/10
AWB/colour	9/10	9/10

Pentax K-7
Tested as: Enthusiast DSLR
Rated: Very good
86%

35% off
the cover price
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Lack of Aperture support

Miriam Heppell asks Can you tell me why raw files from my Olympus E-620 are not supported by Apple Aperture, which I've used successfully in the past to handle 'orf' raw files from my E-330 DSLR?



Ian Farrell replies It is frustrating that there is often a delay when it comes to third-party software manufacturers supporting new digital cameras, but it's especially frustrating when a camera has been on the market for months. I contacted Olympus UK and a spokesman assures me that the company has a good working relationship with Apple and that the raw file specification for the E-620 would have been shared as part of this agreement. Apple declined to comment.

It's an unfortunate situation, but I have heard of software companies prioritising the bigger-selling brands when it comes to updates, with smaller camera companies being sent to the end of the queue. This means that Canon and Nikon may have had raw file definitions included over the smaller brands like Olympus, Pentax and Sony.

I'm afraid the bad news is that you may just have to wait until Apple caves in under the pressure of disgruntled Aperture users and provides an update. A temporary fix would be to use Adobe's free DNG converter to convert your E-620's 'orf' raw files into 'dng' files, which Aperture will handle providing the Convert to Linear Image option is turned off. But this is an extra step in your workflow, and I agree it's not an acceptable situation. The software can be downloaded for free at www.adobe.com/products/dng.

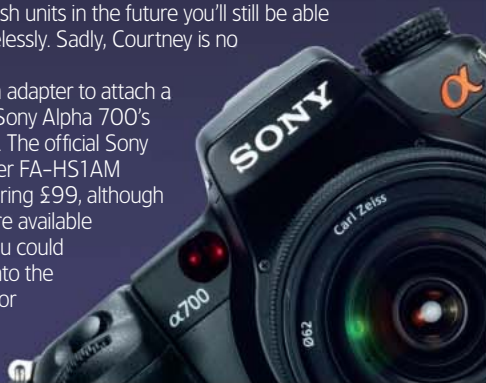
Old flash on new

Trevor Bowhay asks I have two Courtney flash heads that I've used with my film camera for years. I've recently bought a Sony Alpha 700 and would still like to use the flash heads, although I've been warned that the trigger voltage of the lights could be too high and may damage the camera. Can you recommend a good wireless trigger that would enable me to overcome this problem?

Ian Farrell replies Older flash units often have high trigger voltages that can fry the delicate internal circuits of modern-day digital cameras. Sony recommends no more than 6V be used to trigger flash, but some Courtney units use voltages as high as 240V, so you are wise to be cautious.

When it comes to wireless triggers, my favourites are the Pocket Wizard Plus 2 (£329 for a two-transceiver set) and Elinchrom's Skyport Universal set (£128.08) – visit the Flash Centre (www.theflashcentre.co.uk) for more details. Both these units will work with any brand of studio flash, so if you buy any other flash units in the future you'll still be able to work with them wirelessly. Sadly, Courtney is no longer in business.

You will also need an adapter to attach a wireless trigger to the Sony Alpha 700's non-standard hotshoe. The official Sony version has part number FA-HS1AM and costs an eye-watering £99, although cheaper alternatives are available online. Alternatively, you could plug the trigger itself into the camera's sync socket for a cheaper, but more clumsy, solution.



Digital projectors

Richard Sibley writes Further to John Hine's enquiry in *Letters* in AP 16 January, there are a number of projectors that allow you to view digital images without having to connect the digital projector to a computer. There are three ways you can do this. If your digital camera has a 'video out' socket, it may be possible to connect your camera directly to a projector's auxiliary video input. By accessing your camera's playback mode, you can then review your images.

Alternatively, many digital projectors feature a USB input socket so images can be shown from a USB memory stick. Better still, a number of digital projectors offer PictBridge, which allows you to connect your camera to the projector via a USB socket. Make sure the USB socket can be used for this purpose, as sometimes it is used solely for controlling the projector using a computer mouse.

More and more projectors have built-in slots for reading SDHC memory cards. I recommend the Epson EH-TW420, which has a 1280x720-pixel resolution, 2,000 ANSI lumens brightness and costs £653.90. Visit www.epson.co.uk/ Projectors for details.

Sadly, the higher-resolution projectors that most photographers would like cost a lot more. If money isn't an issue, try the Canon XEED SX80 Mark II, which has a 1400x1050-pixel resolution, 3,000 ANSI lumens brightness, a USB input, is PictBridge compatible and costs around £2,800. Visit www.canon.co.uk for details.

FAQ

Frequently Asked Question

When buying a top-end or mid-range digital SLR these days, one question always crops up: should it be full frame or not? And the answer isn't always determined by image quality, either.

The advantages of buying a camera with a sensor the same size as 35mm are numerous. With no focal length multiplication factor, lenses give the same field of view and depth of field as you get with 35mm film, which is good if you are a lover of ultra-wideangle lenses. Full-frame cameras seem to be able to deal with noise better, presumably because sensor sites are spaced further apart and therefore don't interfere with each other so much.

FROM THE AP FORUM

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Your questions answered



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Lenses for portraits

djwesty79 asks After taking some indoor portrait shots recently, my Nikon D40 kit lens struggled with the conditions. At 55mm I was limited to f/5.6 so could only achieve a relatively slow shutter speed, even at ISO 800. I'm looking at the 35mm and 50mm AF-S prime lenses in Nikon's range. However, my budget is forcing me to the 35mm. Will this be acceptable for portraits? At least with both lenses I can shoot at a fast f/1.8.

Nimbus replies High-street prices for these lenses are about £179 for the 35mm and £279 for the 50mm. If you feel you need the 50mm, there is little point buying the 35mm because it is cheaper. Alternatively, there are the f/2.8 zooms of 17-50mm and 18-50mm from Tamron and Sigma respectively, both of which seem to be considered decent performers.

Ian Farrell replies You are trying to choose between two lens focal lengths that are suited to different things. With the 1.5x crop factor, a 35mm lens will give you approximately the same perspective as the human eye. This is good for reportage photography or environmental portraits, but not for tight head shots. A 50mm lens will give a slightly telephoto effect, making it better suited to close-up portraits and more formal pictures in larger spaces. Decide what you want to shoot and go for that lens.

Also consider that much of the point of having an f/1.4 lens is so you can shoot at f/1.8 without being wide open, where you would lose quality. The AF-S Nikkor 50mm f/1.4 is a wonderful lens and I'm sure you won't be disappointed with its performance.

Stitched pics

Don Dwire asks I'd like to create panoramic photographs by stitching frames together. Can I do this using Photoshop Elements 6 on my PC?

Ian Farrell answers You can indeed. Select File>New>Photomerge Panorama and select the individual

frames to be stitched together. The stitching engine in Elements 6 is very good and you should be able to create 30-million-pixel masterpieces in this way. Set your camera's exposure and white balance settings to manual so brightness and colour temperature don't change between frames. A tripod will help you keep things aligned.

Then there is general image quality. With a bigger original you don't have to enlarge it so many times to get a print. This is the same philosophy that drives people towards medium-format photography even today.

So it's all rosy for full-frame cameras, then? Well, not quite. That focal length magnification beloved by telephoto shooters is pretty useful if you shoot wildlife or sport and rely on telephoto lenses to get close to the action. Additionally, if you already have lenses that are 'built for digital', then you'll soon find these don't work on full-frame cameras. They don't project a big enough image circle on the sensor, and extra expense is required to buy new lenses.

In fact, extra expense is a common theme when buying full-frame models. These cameras do cost significantly more than their cropped-sensor counterparts, and although it can be argued you are getting better

image quality for your money, you might decide it is not worth the extra investment. If you never enlarge prints to A3 and beyond, or shoot professionally for magazines, you probably won't notice the difference between a Nikon D700 and D300S under normal shooting conditions. Cameras like the D300S and Canon's EOS 7D are stunning machines that are bristling with features and deliver image quality in spades. They represent real value for money.

So will full frame rule the world? The answer is, not at the moment. If you have the money to fund such a move then you won't regret the extra versatility a full-frame camera provides, but if you are worried you are losing out by being the only person in your circle without a full-frame DSLR, let me ease your concerns. Buy a top-end, cropped-sensor camera with the confidence that you will still love every minute of using it. **Ian Farrell**

Next week

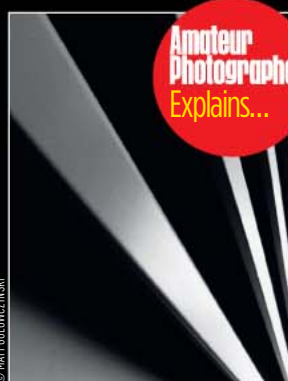
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Converging verticals

Converging verticals can be easily corrected, but using them creatively can bring rewards too. **Matt Golowczynski** explains

How to win a photo competition

APOY 2008 winner **Steve Mepsted** reveals the secrets to creating an image that will stand out from the rest



Nik Viveza

Richard Sibley tests Nik's Viveza 2 software that promises a new time-saving dimension to image editing

Paint it black

Clive Branson explains how you can shoot dramatic silhouette images at any time of the day



OVERALL
WINNER
2009**Linda Wright****Overall *express*awards winner 2009**

Theme: Birds. Description: Juvenile African Fish Eagle. Equipment Used: Canon 1D MkII + 70-200mm L

EXPRESS AWARDS 2009

Well, it was a close call with two shots battling it out for the title. So much so, we at Warehouse Express HQ hit deadlock and asked the public to help us out. Taking the vote to both our own WEXBlog and Twitter it was a nail biting few hours as the results came in...

...and the winner is...

Linda Wright with the exceptionally sharp and well-framed shot of a Juvenile African Fish Eagle. Linda, who won the May 2009 competition with this shot (winning £60) wins a further £120 Warehouse Express Voucher for being crowned our overall 2009 winner.

If you would like to enter see the panel on the far right. It's free to enter and **we award vouchers to the total of £1350 every year – you have to be in it to win it!**

**Nigel Hillier**

Theme: The Great British Day Out.

Description: Hankie heads.

Equipment Used: Nikon.

**Jo Crouch** | Theme: Frost.

Description: Melting Frost on Seed Head.

Equipment Used: Canon EOS 20D,
Canon 50mm Macro Lens.**Nigel Flory**

Theme: Custom Bokeh.

Description: Question Mark shaped custom

bokeh. Equipment Used: Nikon D40 + 50mm f1.8.

**Nigel Flory**

Theme: Sunshine and Shadow.

Description: Under the pier, South pier Blackpool.

Equipment Used: Nikon D40, Sigma 10-20mm.



Nigel Flory

Theme: Old and New.

Description: A windfarm has been built on a sheepfarmers land leaving the house to crumble. Equipment Used: Nikon D40, Sigma 10-20mm.



Michael Scott

Theme: Rust and Decay.

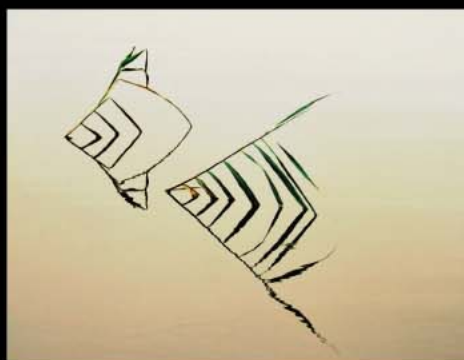
Description: Decayed air duct in WWII underground factory. Equipment Used: Nikon D300, Tokina 12-24mm.



Ian Cook

Theme: Action.

Description: Vintage Motor Cross. Equipment Used: Pentax SP 1000, 400mm Takumar, Kodak Tri-X, ISO 400, 1/500@f/5.6.



Nathaniel Gonzales

Theme: Reflection.

Description: Reed reflection. Equipment Used: Canon EOS 400D.



Geoff Oliver

Theme: Cooling Down.

Description: Confederate soldier cools down after the battle. Equipment Used: Canon EOS 5D, EF80-200mm 2.8L.



Trevor Bliss

Theme: Snow in London.

Description: The British weather. Equipment Used: Canon PowerShot G9.



Terry Roberts

Theme: Adventure.

Description: Climbing in The Swiss Alps. Equipment Used: Sony A100, ISO100, f/9.0.

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ICONIC CAMERAS

Ivor Matanle charts the history of the camera that changed a market's aspirations

Olympus OM-1

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AT the start of 1973, the leading 35mm SLRs for the amateur market were the Canon FTb, Nikon's Nikkormat FTn, the Minolta SRT 101 and 303 and, at the budget end of the market, the Praktica L series. All were big and heavy by the standards of three or four years later. By the end of 1973, a revolution was under way. The hugely successful launch of the smaller, lighter Olympus OM-1 had begun a major change in enthusiasts' aspirations that was, over the following five or six years, to force every major manufacturer to think small and put greater capability into smaller, lighter packages.

The initial stimulus for all this change in 35mm SLRs came almost entirely from Olympus, which in September 1972 unveiled at the photokina trade fair a new and diminutive full-frame SLR called the

An OM-1 MD (left) with its motordrive point uncapped and an OM Winder 2 below it, showing how the winder locates onto the camera. On the right is an original OM-1 without the motordrive facility

Olympus M-1. This full-frame SLR was so small, so light and so good to handle that it reminded those who remembered the joys of half-frame 35mm photography a decade before of the excitement caused by the Olympus Pen F half-frame SLR. Everybody who saw the Olympus M1 wanted one, except Ernst Leitz of Wetzlar, who already had the M-1 trademark registered for the Leica M1 and just wanted it protected.

Hastily, Olympus had to withdraw its M-1 and rename it. Thus was born the Olympus OM-1, one of the most influential cameras of

its generation. A few Olympus M-1 cameras, complete with standard lenses marked 'M-System' instead of 'OM-System' escaped into circulation and are much prized by collectors.

The OM-1 was much smaller and lighter than contemporary SLRs of equivalent quality, and quieter too. The focusing screen was brighter and the focusing snapped in and out on-screen very impressively. Moreover, the screen was interchangeable,

which those of the Nikkormat, Canon FTb, Minolta SRT series and most

The contentious Olympus M-1 (left), complete with 50mm f/1.8 M-System Zuiko, as shown at photokina in 1972, with the production OM-1 and 50mm f/1.8 OM-System Zuiko, as marketed in 1973

other comparably priced cameras were not. The match-needle, full-aperture, through-the-lens exposure measurement was as accurate and as reliable as the best of the competition. It a very good camera with outstanding lenses, provided you like





a high-contrast rendition, particularly in colour.

The only major doubt tended to be held by professionals rather than amateurs: was that the OM-1 did not seem up to the tough life of photography in the way that a Canon FTb was, let alone a Canon F-1 or Nikon F2.

Those into photography at the time will remember the advertising campaign featuring David Bailey using the OM-1 for professional work, which went a long way to positioning the OM-1 as a professional camera.

Less than a year after the UK launch of the original OM-1, the OM-1 MD, which featured motordrive capability, was announced. This had a second, smaller coin-screw cap in the baseplate, adjacent to the battery cover, concealing a motordrive access point through which the motordrive gear could drive the camera. A logo bearing the letters MD had been added to the front of the body. A five-frames-per-second motordrive and the two-frames-per-second OM Winder 1 were added to the range to operate with the OM-1 MD.

Amateurs who lusted after a genuinely 'professional' camera were delighted and sales boomed.

Must-have features

The other major preoccupation of the amateur camera market in the mid-1970s was automatic exposure. There had already been several automatic SLRs: the Nikon EL and the Pentax ES in 1972, and the Canon EF in 1973 were examples. The Olympus OM-2

MD of 1975 was remarkable because it was the world's first SLR capable of exposure measurement literally by measuring reflected light from the surface of the film during the exposure. Even more remarkable was the fact that this capability was built into the tiny OM body, while retaining the manual exposure options of the OM-1 MD.

The OM-2 exposure measurement system was the more remarkable because, at shutter speeds faster than 1/60sec, when the shutter did not expose the whole of the frame at any one time, the exposure measurement was centreweighted and read from a random pattern printed onto the first curtain of the shutter. Between 1/60sec and 1/15sec, when there was a moment when the whole area of the frame was exposed by the shutter, the weighting was progressively more averaged until, at speeds longer than 1/15sec, the entire meter reading was taken from the surface of the film.

Further developments

The OM-1 MD and OM-2 MD, priced with 50mm f/1.8 Zuiko lenses at £199.95 and £299.95 in 1976 respectively (AP 1 September 1976), took a significant share of the SLR market, although their prices were higher than comparable top SLRs of the time. Their success initiated a huge change of direction in the SLR market as, between 1976



An OM-1n MD with 50mm f/1.2 Zuiko and (right) an OM-2n fitted with a 300mm f/4.5 Zuiko



market. I should perhaps mention the OM-2 Spot/Program, or OM-2SP, which appeared in 1984 as a response to the market, initiated by the Canon A-1, for cameras with multiple modes. The OM-2 Spot/Program offered spot metering, aperture-priority automation and a 'let the camera do it all' program mode. Like the OM-2n, the OM-2SP also permitted manual match-needle operation. However, the OM-2SP has a reputation as a battery eater.

OM lenses

As with other systems, the initial series of compact OM Zuiko lenses expanded as sales of the OM-1 and OM-2 took off, so that by 1977 there were 27 lenses of general application (including shift and conventional macro lenses) available, plus three macro lenses for special scientific applications. For the first few years of the OM system, virtually all Zuiko lenses were smaller and lighter than their equivalents in other systems. As the plastics and electronics revolution changed the character of Canon, Minolta, Nikon and Pentax, as well as other brands of the time, their lenses had to get smaller and lighter too, so as to go with the smaller and lighter camera bodies. By the mid-1980s, the original advantages and brand differentiators of the OM cameras had been eroded by competitors' developments. The distinctive quality and performance of the Zuiko lenses became the primary selling point for Olympus cameras.

The three prime standard lenses – f/1.8, f/1.4 and f/1.2 Zuikos – all have

when the Canon AE-1 appeared and 1982, virtually every major SLR manufacturer launched smaller, lighter SLRs to compete with the OM series.

In 1979, the OM-1 and the OM-2 were upgraded to become the OM-1n and OM-2n, the principal difference being the addition of an LED flash indicator in the viewfinder that operated when the Olympus flash units were used in the screw-in accessory shoe. Helpfully, the OM-1n and OM-2n are marked as such on the top plate beside the meter switch. Next, the auto-winder was upgraded into the Winder 2. This provided continuous firing of the shutter at 2.5 frames per second, whereas the Winder 1 could only wind the film after exposure and the user had to press the shutter separately each time. In AP 28 November 1978, Fox Talbot advertised the Olympus Winder 1 at £79.90. In AP 24 November 1979 Fox Talbot's price was £79.10. Motor Drive 1 was £190.50.

A series of OM models followed, each bringing new technologies to the

A chrome OM-2n with 50mm f/1.8 Zuiko and a similar black camera with 50mm f/1.4 Zuiko, with (top row l-r) 135mm f/2.8 Zuiko, 75-150mm Zuiko zoom, 200mm f/4 Zuiko, and (bottom row l-r) 21mm f/2 Zuiko, 24mm f/2 Zuiko, 28mm f/2 Zuiko and 35mm f/2 Zuiko



1972 Olympus M-1 shown at photokina

Two leap seconds added make 1972 the longest year ever. First hand-held scientific calculator introduced. Three-day week in Britain. Bloody Sunday in Derry, 14 killed.

1973 Olympus OM-1 launched

UK, Ireland and Denmark join EEC. Last US soldier leaves Vietnam. Watergate scandal in Washington. Yom Kippur war.

Amateur Photographer ICONS OF PHOTOGRAPHY

that high-contrast crispness and biting resolution associated with the lenses for the earlier Olympus Pen F half-frame SLR, and this is generally true of all the OM-system prime lenses. The zooms are less contrasty, as you'd expect of zoom lenses of that time, but deliver excellent resolution. High contrast is great for b&w and colour negative work, but it can be tricky for colour transparencies.

How much?

The Olympus OM-1 and OM-2 remain popular, and have held their value better than most of their

An OM-2 Spot/Program with 75-150mm f/4 Zuiko zoom and its original box and (left) a chrome OM-2n with 50mm f/1.8 Zuiko. Beside the OM-2n are a 40mm f/2 Zuiko and a 35-70mm f/3.6 Zuiko zoom



Accessories

AS well as the motordrive and the two auto winders, already mentioned, Olympus offered an extremely full range of accessories for the OM-1 and OM-2, including many items for close-up and macro work, plus microscope adaptors, viewfinder accessories, a data back and hoods and filters galore. The intention to make the OM series compete successfully

A range of Olympus OM accessories: the auto Winder 2, ever-ready cases, hoods, filters, focusing screens and accessory shoe. This is only a taster – the range was huge

against Nikon and Canon for the professional market made it inevitable that Olympus would offer a comparable range of accessories.

contemporaries on the second-hand market. Almost anything OM pulls a substantial number of bids on eBay, and anything moderately scarce from the OM system generates something of a frenzy of bidding. Prices, therefore, are not usually low. However, in common with all the other classic SLRs, they have dropped a lot in the past two or three years. A typical eBay price for an original OM-1 with f/1.8 Zuiko is around £50, although one with 35mm and 135mm Zuikos in addition to the 50mm lens made only £65 on Christmas Day 2009. Surprisingly, the OM-2 seems to fetch little more, perhaps because the OM-2 is more vulnerable to electronic problems and is a greater risk. For that reason there is a strong argument for budgeting a bit more and buying your OM outfit from one of the classic camera dealers who advertise in AP and who check cameras expertly before selling them. **AP**

If you're buying...

Watch out for the following potential problems

Inaccurate or inactive exposure meters

Common with OM-1 and OM-2 models.

Slipping film transport clutch

Wind and fire a 36-exposure film through the camera (a 24-exposure film does not always reveal the problem). If the fault is present, the wind lever will get progressively stiffer towards the end of the film.

Faulty light trapping

The light trapping around the rear door may need replacing. Check the camera carefully.

Faulty flash synchronisation

This can be repaired, but it is an expensive job. Avoid the camera.

Pinholes in shutter blinds

Again, an expensive fault to repair.

Repairer Ed Trzoska (tel: 0116 267 4247) tells me that single-digit OM cameras seem to have lasted well, particularly the early all-mechanical cameras. The mechanical OM-1 and OM-1n are most likely to be trouble-free, and the most likely to be repairable.

You may also like...

A Canon AE-1 of 1976 – the world's first SLR with a CPU (Central Processing Unit) and a major competitor to the OM-2.



Thanks to Tim Mears of the PCCGB for the loan of the cameras and equipment illustrated in this article.

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Visit my blog at www.classic-camera.net/page/editors-view.aspx.

1974 OM-1MD announced

US President Nixon resigns. Lord Lucan disappears. Guildford and Birmingham pub bombings. Second UK general election of year makes Harold Wilson PM.

1975 OM-2 appears

Margaret Thatcher becomes leader of Conservative Party. Charlie Chaplin is knighted. Bill Gates founds Microsoft. Juan Carlos I becomes King of Spain.

1984 OM-2SP announced

Torvill and Dean win Gold at the Sarajevo Winter Olympics. Famine in Ethiopia, Band Aid phenomenon. UK miners' strike. Bhopal chemical plant disaster kills more than 23,000.

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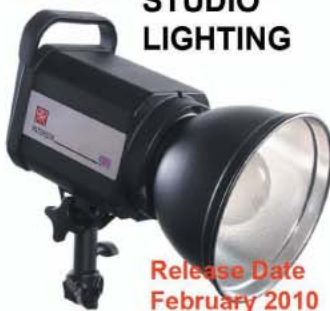
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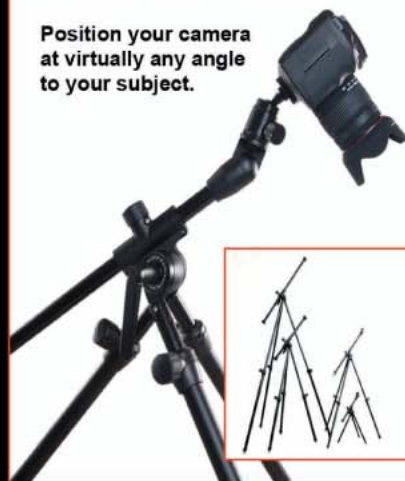


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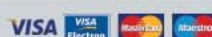
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MANIYA 55mm 1:2.8 NL LEAF SHUTTER COMP	MINT CASSED £195.00
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NIKON 35 - 105mm 3:5.6 A/F	MINT BOXED AS NEW £139.00
NIKON 35 - 200mm 1:2.8 ED A/F AFS VIBR REDUCTION	MINT BOXED AS NEW £1345.00
NIKON 70 - 300mm 1:4.5 A/F G + HOOD	MINT BOXED £779.00
NIKON 70 - 300mm 1:4.5 A/F G ED GLASS	MINT BOXED £179.00
NIKON 70 - 300mm 3:5.6 A/F AFS + F ED VIB RED	MINT BOXED £399.00
NIKON 80 - 200mm 1:2.8 ED F ED IF TO TOUCH	MINT BOXED £246.00
NIKON 80 - 400mm 4:5 A/F D VIBRATION RED	MINT BOXED £379.00
NIKON 35mm 1:2.8 A/F	MINT BOXED £59.00
NIKON 35mm SLASH	EXC + \$99.00
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NIKON TC F6 IS TELE CONVERTER	MINT BOXED £239.00
NIKON TC 20 AFS TELE CONVERTER	EXC+CHASERD \$179.00
NIKON TC 20E AFS TELE CONVERTER MK II	MINT BOXED AS NEW £239.00
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NIKON MH 16 CHARG - BATTERY NIOX P100	MINT £129.00
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NIKON 28mm 1:2.8 A/F ASHERPIC (LATEST)	MINT BOXED \$119.00
SIGMA 20mm 1:1.8 EX FISHEYE 180	MINT BOXED AS NEW £345.00
SIGMA 20mm 1:1.8 EX DG ASPHERIC (LATEST)	MINT \$399.00
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SIGMA 30mm 1:2.8 EX DG HSM (LATEST)	EXC+CHASERD \$1395.00
SIGMA 50 - 200mm 4:5.6 A/F ED (LATEST)	MINT BOXED £499.00
SIGMA 50 - 200mm 4:5.6 A/F ED TO DO	MINT BOXED £165.00
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12.1 million pixels

- 9 fps and 51-point AF
- 7-stop ISO range of 200-12,800 with up to ISO equiv. of 102,400
- FX format HD movies

NEW

2 YEAR WARRANTY

D3s BODY ONLY **£3699** or £150 mth

Nikon D3x
24.5 million pixels

2 YEAR WARRANTY

D3x BODY ONLY **£4859** or £197 mth

Nikon D300s
12.3 million pixels

- HD Movie Capability with Stereo Mic terminal
- 51-point autofocus system
- 12.3 megapixel CMOS sensor and 7fps
- It has a large 3 inch TFT screen
- Dual SD and CF Memory Slots

NEW

2 YEAR WARRANTY

D300s BODY ONLY **£1189** or £49 mth

D300s + 16-85mm **£1899** or £77 mth

Nikon D700
12.1 million pixels

2 YEAR WARRANTY

D700 BODY ONLY **£1768.99** or £72 mth

Nikon D90
12.3 million pixels

2 YEAR WARRANTY

D90 BODY ONLY **£645** or £27 mth

D90 + 18-105mm VR **£790.99** or £33 mth

Nikon D3000
10.2 million pixels

- Ideal entry-level DSLR • 11-pt. AF system • 3 fps • 3" TFT screen

NEW

2 YEAR WARRANTY

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D3000 + 18-55mm **£384.99** or £16 mth

D3000 + 18-55mm VR **£378.99** or £16 mth

D3000 + 18-105mm VR **£498.99** or £21 mth

D3000 + 18-105mm VR **£599.99** or £25 mth

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12.3 million pixels

2 YEAR WARRANTY

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LENSES			
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14mm f2.8D AF Nikkor	£1184.99	200mm f4D AF Micro Nikkor	£1111.99
16mm f2.8D AF Fisheye Nikkor	£889.99	200mm f2.8 AF-S VR	£3064.99
20mm f2.8D AF Nikkor	£459.99	300mm f4 AF-S IF ED	£947.99
24mm f2.8D AF Nikkor	£329.99	300mm f2.8G AF-S VR Nikkor	£3893.99
24mm f3.5D PC-ED Perspective Control	£1334.99	400mm f2.8G AF-S ED VR Nikkor	£6374.99
28mm f2.8D AF Nikkor	£211.99	500mm f4 ED AF-S VR Nikkor	£5737.99
35mm f1.8G AF-S DX	£169	600mm f4 ED AF-S VR Nikkor	£6926.99
35mm f2D AF Nikkor	£247.99	NEW! 10-24mm f3.5-4.5G AF-S DX	£694
45mm f2.8 PC-E	£1358.99	12-24mm f4 G AF-S IF-ED DX Zoom	£805.99
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50mm f1.8G AF-S DX	£109	16-85mm f3.5-5.6G AF-S DX ED VR	£449
50mm f1.8D AF Nikkor	£397.99	17-55mm f2.8G DX AF-S IF-ED	£1021.99
60mm f2.8G AF-S ED Micro Nikkor	£321.99	18-35mm f3.5-4.5D IF-ED AF Zoom	£498
60mm f2.8D AF Micro	£304.99	18-55mm f3.5-5.6G AF-S DX ED MKII	£126.99
85mm f1.8D AF Nikkor	£886.99	18-55mm f3.5-5.6G AF-S DX VR	£147.99
85mm f1.4D AF Nikkor	£1296.99	18-70mm f3.5-4.5 AF-S DX Zoom Nikkor	£298.99
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105mm f2.8G AF-S VR IF ED Micro Nikkor	£799	NEW! 18-200mm f3.5-5.6G AF-S DX VR II	£587
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135mm f2D AF DC Nikkor		24-85mm f2.8D AF Zoom Nikkor	£518.99

SOFTWARE		FILTERS prices start from...	
Nikon Capture NX2 The next generation of Nikon's image editing and processing software	£129.25	Circular Polarising	£39.14
Nikon Capture NX2 Upgrade	£79.99	A12 Amber	£27.39
Nikon Capture NX	£49.99	B2 Blue	£27.39
Nikon Camera Control Pro 2	£145	B8 Blue	£27.39
		L18C Skylight	£46.97
		L37C UV	£42.07

DIGITAL SLR ACCESSORIES	
Nikon D60	AS-15 £22, EN-EL9 £39.99, MH-23 £42.99, EH-5A £83.83, EP-5 AC £29.99, CF-DC1 £38.99, DR-6 £225.18, DG-2 £87.99, DK-22 £4.99, Capture NX2 £129.95, DK-5 £4.99, DK-16 £4.49, ML-L3 RC £16.49, UC-E4 £19.83, EG-D100 £19.99, FSA-L1 £329, SB-400 £114.99
Nikon D90	CF-D80 £34.99, EN-EL3e £69.99, EH-5A £79.99, DK-21M £22.99, DK-5 £4.99, SB-400 £114.99, SC-28 £59, ML-L3 RC £16.49, MC-DC1 £31.49, BM-7 £8.99, AS-15 £22, MB-D80 £149.00, DR-6 £225.18, DG-2 £87.99, Capture NX2 £129.95, UC-E4 £19.83, SB-900 £319
Nikon D700	EN-EL3e £69.99, MB-D10 £259.49, EH-6 AC £79.99, EH-5A £79.99, MH-18A £34.24, MH-19 £195.73, SB-900 £319, WT-4 £597.02, DK-17A £22.99, ML-3 IR £214, DG-2 £87.99, DK-18 £6.99, DR-5 £225.09, Capture NX2 £129.95, MC-35 £130, MC-36 £149.99, MC-30 £63.49
Nikon D300	EN-EL3e £69.99, MB-D10 £259.49, WT-4 £597.02, MH-18A £34.24, MH-19 £195.73, EH-6 AC £79.99, EH-5A £79.99, DK-21M £22.99, DK-23 £4.99, BM-8 £8.99, DR-6 £225.18, SC-28 £59, MC-35 £130, MC-36 £149.99, DK-5 £4.99, Camera Control Pro 2 £134, BF-1a £6.99
Nikon D3	EN-EL4a £88.09, MH-21 £127.22, MH-22 £232.99, BL-4 £14.99, EH-6 £79.99, WT-4 £597.02, DK-17A £22.99, MC-30 £63.49, MC-36 £149.99, ML-3 IR £213.99, SC-29 £65, DR-5 £225.09, DG-2 £87.99, DK-17M £22.99, Camera Control Pro 2 £134, DK-18 £6.99, MC-35 £130

FLASH GUNS

SB-400, SB-600, SB-900

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Nikon SB-600 £210
Nikon SB-900 £319

Nikon Close-Up Speedlights and Kits

Nikon SB-R200 £179

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EOS 50D **15.1** million pixels

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*Saving on 50D + 17-85mm IS Lens

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EOS 450D **12.2** million pixels

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EOS 5D Mark II **21.1** million pixels

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EOS 5D MK II BODY ONLY	£1799.99 or £73 mth
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EOS 500D • 15.1 Megapixels • APS-C CMOS Sensor • 9 point AF • HD quality 720P Video • ISO 100-exp. to 12800

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EOS-1D Mark IV **16.1** million pixels

NEW

- 16.1 Megapixels
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- ISO range of 50-102,400
- Up to 121 JPEGs in one burst!

EOS 1D MK IV BODY ONLY	£4494 or £182 mth
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Canon Other DSLRs...

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<p>NEW LENS – PRE ORDER</p> <p>70-200mm f2.8 IS USM II</p> <p>NEW £2799.99 or £114 per month</p> <p>EF 50mm f1.2L USM</p> <p>NEW £1304.99 or £53 per month</p> <p>EF 70-200mm f2.8 IS USM</p> <p>NEW £1568 or £64 per month</p>	<p>EF 14mm f2.8 II U £1909</p> <p>EF 15mm f2.8 Fisheye £619.99</p> <p>EF 17mm f4 £2039</p> <p>EF 20mm f2.8 USM £414.99</p> <p>EF 24mm f2.8 £382.99</p> <p>TS-E 24mm f3.5L £1112.99</p> <p>TS-E 24mm f3.5L II £1189.99</p> <p>EF 24mm f1.4L II £1369.99</p> <p>EF 28mm f2.8 USM £391.99</p> <p>EF 28mm f2.8 II £166.99</p> <p>EF 35mm f2.0 £222.99</p> <p>TS-E 45mm f2.8 £1116.99</p> <p>EF 50mm f1.2L USM £1304.99</p> <p>EF 50mm f1.4 USM £295.99</p> <p>EF 50mm f1.8 II £89</p> <p>EF-S 60mm f2.8 USM Macro £356</p> <p>MP-E65mm f2.8 £859</p> <p>EF 85mm f1.2L II USM £1824</p> <p>EF 85mm f1.8 USM £109.99</p> <p>TS-E 90mm f2.8 £1117</p> <p>EF 100mm f2.0 £384.99</p>	<p>NEW! EF-S 100mm f2.8 IS USM Macro £989</p> <p>EF 100mm f2.8 USM £432</p> <p>EF 135mm f2.0 USM £929.99</p> <p>EF 135mm f2.8 Soft Focus £350.99</p> <p>EF 180mm f3.5L USM £1269</p> <p>EF 200mm f2.0L USM £4903.99</p> <p>EF 200mm f2.8 IS USM £649.99</p> <p>EF 300mm f2.8 IS USM £3819.99</p> <p>EF 300mm f4.0L IS USM £1169.99</p> <p>EF 400mm f2.8 IS USM £6579</p> <p>EF 400mm f4.0 DO IS USM £5494.99</p> <p>EF 400mm f5.6L USM £1119</p> <p>EF 500mm f4.0L IS USM £5592</p> <p>EF 600mm f4.0L IS USM £7299</p> <p>EF 800mm f5.6L IS USM £10199</p> <p>EF-S 10-22mm f3.5-4.5 USM £649.99</p> <p>NEW! EF-S 18-55mm f3.5-5.6 IS USM £5592</p> <p>EF 16-35mm f2.8L mk2 USM £1139.99</p> <p>EF 17-40mm f4.0L USM £608.99</p> <p>EF-S 17-55mm f2.8 IS USM £407.99</p> <p>EF-S 18-55mm IS £811</p> <p>EF-S 18-55mm IS £144.99</p>	<p>NEW! EF-S 18-135mm f3.5-5.6 IS £399</p> <p>EF-S 18-200mm f3.5-5.6 IS £479.99</p> <p>EF 24-70mm f2.8L USM £1019</p> <p>EF 24-105mm f4L IS USM £918.99</p> <p>EF 28-90mm f4-5.6 III £119</p> <p>EF 28-135mm f3.5-5.6 IS USM £371</p> <p>EF 28-200mm f3.5-5.6 USM £319</p> <p>EF 28-300mm f3.5-5.6L IS USM £2129.99</p> <p>EF-S 55-250mm IS £219.99</p> <p>EF 70-200mm f2.8L II £1015.99</p> <p>EF 70-200mm f2.8L IS USM £1568</p> <p>NEW! EF 70-200mm f2.8L IS USM II £2799.99</p> <p>EF 70-200mm f4.0L USM £509</p> <p>EF 70-200mm f4.0L IS USM £919.99</p> <p>EF 70-300mm f4.5-5.6 IS USM £419</p> <p>EF 70-300mm f4.5-5.6 DO IS USM £1116.99</p> <p>EF 75-300mm f4.0L USM £209</p> <p>EF 75-300mm f4.0-5.6 III £232.99</p> <p>EF 100-300mm f4.5 USM £290.99</p> <p>EF 100-400mm f4.5-5.6L IS USM £1255</p>
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Canon ACCESSORIES

WFT-E2 Wireless WFT-E3 Wireless WFT-E4 Wireless

M30 Media 30GB Storage

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Canon EXTENDERS

EF 1.4x Extender EF 2x II Extender

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RECOMMENDED

430 EX II MR14 EX 580 EX II

220 EX £139
430 EX II Speedlite £214
580 EX II Speedlite £364.99

MR14 EX Macrofill £449
MT-24 EX Macrofill £749

Canon MULTIPLE FLASH SET UP

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2. TTL Distributor £49.99
3. Off Camera Shoe Adaptor £19.53
4. Connection Cord 0.6m length £45
5. Connection Cord 3m length £48.93

OFF CAMERA ACCESSORIES:

6. Off Shoe Cord 3 £48.93
7. L Bracket SB-E2 £169

Canon DIGITAL SLR ACCESSORIES

<p>Canon EOS 450D</p> <p>BG-E5 £119.00</p> <p>LP-E5 £44.99</p> <p>HL-E5 £29.35</p> <p>LC-E5 £44.03</p> <p>CBC-E5 £89.00</p> <p>ACK-E5 £59.00</p> <p>RS-60E3 £12.87</p> <p>RC-5 £19.99</p> <p>RC-1 £19.99</p> <p>Angle Finder C £169</p> <p>EP-EX15 £19.99</p> <p>RF EF £7.99</p> <p>DioSeries £6.49</p> <p>CUP-EF £7.99</p> <p>EW-1000B £22.99</p> <p>EH-19L £39.99</p> <p>IFC-450D £36.69</p>	<p>Canon EOS 40D</p> <p>BG-E2N £149.49</p> <p>OSKE3 £179.99</p> <p>BPS11 £89.49</p> <p>CB-SL £44.03</p> <p>CA-PS400 £105</p> <p>CA-S70 £42.99</p> <p>ACK-E2 £58.71</p> <p>RS-B0N3 £44.49</p> <p>TCB0N3 £129</p> <p>LC-5 £322.96</p> <p>Angle Finder C £169</p> <p>EP-EX15 £19.99</p> <p>Rubber Frame £8.49</p> <p>Dioptics £9.99</p> <p>Eyecup EB £6.49</p> <p>WFT-E3A £699</p> <p>IFC-500U £29.99</p>	<p>Canon EOS 5D Mark II</p> <p>BG-E6 £229.49</p> <p>LP-E6 £71.49</p> <p>Wide Strap L6 £22.49</p> <p>OSKE3 £179.99</p> <p>RC-5 £19.99</p> <p>CB-S70 £36</p> <p>RSB0N3 £44.49</p> <p>TCB0N3 £129</p> <p>LC-5 £322.96</p> <p>Angle Finder C £169</p> <p>EP-EX15 £19.99</p> <p>Rubber Frame £8.49</p> <p>Dioptics £9.99</p> <p>Eyecup EB £6.49</p> <p>Focus Screen £29.99</p> <p>WFT-E4 £799.99</p> <p>IFC-500U £29.99</p>	<p>Canon EOS 1D Mark IV</p> <p>LP-E4 £119.99</p> <p>ACK-E4 £86.03</p> <p>LCE4 £377.45</p> <p>CB-S70 £36</p> <p>RSB0N3 £44.49</p> <p>TCB0N3 £129</p> <p>LC-5 £322.96</p> <p>Angle Finder C £169</p> <p>AntiFog £28.08</p> <p>Dioptics £9.99</p> <p>Eyecup EG £13.84</p> <p>Focus Screen £29.99</p> <p>WFT-E2 £699.00</p> <p>OSKE3 £179.99</p> <p>Hand Strap E1 £24.99</p> <p>Wide Strap L6 £22.49</p> <p>IFC500U £29.99</p>	<p>Canon EOS 1D Mark III</p> <p>LP-E4 £119.99</p> <p>ACK-E4 £86.03</p> <p>LCE4 £377.45</p> <p>CB-S70 £36</p> <p>RSB0N3 £44.49</p> <p>TCB0N3 £129</p> <p>LC-5 £322.96</p> <p>Angle Finder C £169</p> <p>AntiFog £28.08</p> <p>Dioptics £9.99</p> <p>Eyecup EG £13.84</p> <p>Focus Screen £29.99</p> <p>WFT-E2 £699.00</p> <p>OSKE3 £179.99</p> <p>Hand Strap E1 £24.99</p> <p>Wide Strap L6 £22.49</p> <p>IFC500U £29.99</p>
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OLYMPUS E-SYSTEM



Olympus E-520

E-520 BODY ONLY	£304.99 or £13 mth
E-520 + 14-42mm lens	£354.99 or £15 mth
E-520 + 14-42mm + 40-150mm lens	£448 or £19 mth
E-520 + 14-42mm + 70-300mm lens	£627.99 or £26 mth

OLYMPUS E-SYSTEM



Olympus E-620

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E-620 + 14-42mm lens	£569.99 or £24 mth
E-620 + 25mm lens	£619.99 or £26 mth
E-620 + 14-42mm + 40-150mm lens	£680.99 or £28 mth

OLYMPUS



Olympus E-P2

E-P2 BODY ONLY	PRE-ORDER £869.99
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E-P1 + 14-42mm lens	£564.99 or £23 mth
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SONY



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SONY



Sony A850

Full-frame DSLR shooting at a real-world price - Sony press release 2009. The Sony Alpha A850 is a 24.6 megapixel full-frame DSLR that shares virtually all the major features of the flagship A900. The only differences obvious differences being 3fps continuous shooting and a slightly more compact viewfinder.

A850 BODY ONLY	£1688.99 or £69 mth
A850 + 28-75mm	£2099 or £85 mth

SONY



Sony A900

The Sony Alpha a900 is a full-frame 24.6 megapixel DSLR with a fast and accurate 9-point AF with 10 focus assist points, 5fps continuous shooting at full resolution and a high resolution 3" Xtra Fine LCD. The digital SLR camera also features an "Exmor" CMOS sensor, an expandable ISO 200-3200 range and Steady Shot Inside. Steady Shot Inside is an enhanced in-body optical stabilisation system which delivers up to 4 steps of anti-shake correction.

A900 BODY ONLY	£1939.99 or £79 mth
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SONY

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A230 + 18-55mm f3.5-5.6 DT lens	£349.99 or £15 mth
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K-7 + 18-55mm II	£929 or £38 mth
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K-7 + 18-55 II + 50-200mm	£1092.99 or £43 mth



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Panasonic G1	£479 or £20 mth
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DMC-GH1+DMW-MS1 +8GB SD+HDMI Cable	£1129 or £46 mth



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15mm f2.8 EX DG FishEye	£567.99	NEW! 70-300mm f4-5.6 DG OS	£316.99
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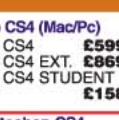


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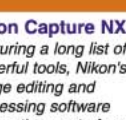
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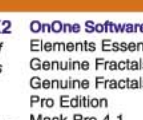
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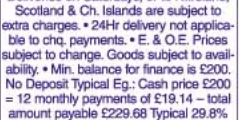
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Stellar X

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Infra Red Trigger, Flash meter

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* equivalent to 41mm on a 35mm SLR camera

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T0552/3/4, each	£8.99 8ml	£3.99 21ml, 3 for £10.99	DX4000/4400/5000/6000/7000/7400/8400/9400
T0591-599 Set of 8	£94.99	Check Website.	Photo 1400
T0591/2/3, each	£11.99 13ml	Check Website.	
T0594/5/6, each	£11.99 13ml	Check Website.	Photo P50, R265, R285, R360
T0597/8/9, each	£11.99 13ml	Check Website.	RX560, RX585, RX685
T0611-614 Set of 4	£29.99	£14.99 , 3 sets for £42.99	PX650, PX700/710W, PX800/810FW
T0611 Gloss	£8.99 8ml	£4.99 21ml, 3 for £13.99	Photo R1900
T0612/3/4, each	£8.99 8ml	£3.99 21ml, 3 for £10.99	
T0711-714 Set of 4	£29.99	£14.99 , 3 sets for £42.99	Photo R2880
T0711 Black	£8.99 7.4ml	£4.99 13ml, 3 for £13.99	
T0712/3/4, each	£8.99 5.5ml	£3.99 13ml, 3 for £10.99	Photo RX700
T0791-796 Set of 6	£70.99	Check Website.	
T0791/2/3, each	£11.99 10ml	Check Website.	
T0794/5/6, each	£11.99 10ml	Check Website.	
T0801-806 Set of 6	£45.99	£19.99 , 3 sets for £57.99	
T0801/2/3, each	£8.99 7.4ml	£3.99 13ml, 3 for £10.99	
T0804/5/6, each	£8.99 7.4ml	£3.99 13ml, 3 for £10.99	
T0870-879 Set of 8	£76.99	Check Website.	
T0870 Gloss	£7.99 11.4ml	Check Website.	
T0871/2/3/4, each	£9.99 11.4ml	Check Website.	
T0877/8/9, each	£9.99 11.4ml	Check Website.	
T0961-969 Set of 8	£78.99	Not Available.	
T0961/2/3, each	£9.99 11.4ml	Not Available.	
T0964/5/6, each	£9.99 11.4ml	Not Available.	
T0967/8/9, each	£9.99 11.4ml	Not Available.	
T5591-6 Set of 6	£61.99	Not Available.	
T5591/2/3, each	£11.99 13ml	Not Available.	
T5594/5/6, each	£11.99 13ml	Not Available.	

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EPSON Stylus Pro 3800	£44.99
T5801/5802/5803/5804/5805/5806/5807/5808/5809 80ml each	
EPSON Stylus Pro 4000, 4400, 7600, 9600	£44.99
T5431/5432/5433/5434/5435/5436/5437/5438 110ml each	
T5441/5442/5443/5444/5445/5446/5447/5448 220ml each	£69.99
EPSON Stylus Pro 4800, 4880:	
T6051/6052/6053/6054/6055/6056/6057/6138/6059 110ml	£44.99
T6061/6062/6063/6064/6065/6066/6067/6148/6069 220ml	£69.99
EPSON Stylus Pro 7800, 7880, 9800:	
T6021/6022/6023/6024/6025/6026/6027/6118/6029 110ml	£44.99
T6031/6032/6033/6034/6035/6036/6037/6128/6039 220ml	£69.99

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BC13e Black 26ml	£2.99
BC13e CMY 15ml	£2.99
BC16 B/C/M/Y 15ml	£2.99
BC16 PC/PM/R/G 15ml	£2.99
PG15 Black 29ml	£5.99
CL18 Black 15ml	£4.99
CL18 B/C/M/Y 15ml	£4.99
CL18 PC/PM 15ml	£4.99
PG1520 Black 19ml	£5.99
CL1521 B/C/M/Y/G/Y 9ml	£4.99
BC110 Black (3 pack)	£4.99
BC115 Black (2 pack)	£4.99
BC115 Colour (2 pack)	£5.99
BC124 Black 9ml	£1.99
BC124 Colour 16ml	£2.99
PG37 Black 12ml	£9.99
PG50 Black 28ml	£12.99
CL38 Colour 12ml	£12.99
CL51 Colour 24ml	£14.99

Canon Originals

BC116 Colour (2 pack)	£21.99
BC13e Black 26ml	£10.99
BC13e CMY 13ml	£9.99
BC16 B/C/M/Y 13ml	£9.99
BC16 PC/PM/R/G 13ml	£9.99
PG15 Black 29ml	£12.99
CL18 B/C/M/Y 13ml	£11.99
CL18 PC/PM/R/G 13ml	£11.99
PG17 Black 25ml	£11.99
PG18 Clear 19ml	£11.99
PG18 B/C/M/Y/G/Y 14ml	£10.99
PG1520 Black 19ml	£9.99
CL1521 B/C/M/Y/G/Y 9ml	£8.99
PG37 Black 11ml	£12.99
PG40 Black 16ml	£15.99
PG50 Black 22ml	£22.99
PG512 Black 15ml NEW	£11.99
CL38 Colour 9ml	£18.99
CL41 Colour 12ml	£19.99
CL51 Colour 21ml	£26.99
CL52 Photo 21ml	£19.99
CL511 Colour 9ml NEW	£15.99
CL513 Colour 13ml NEW	£15.99
KP-361P Ink & Paper	£12.99
KP-1081P Ink & Paper	£29.99

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Dell Compatibles

Series 1 Black (T0529)	£11.99
Series 1 Black (T0530)	£12.99
Series 5 Black (M4640)	£11.99
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HP Compatibles

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No.21 Black 20ml	£8.99
No.22 Colour 21ml	£11.99
No.27 Black 24ml	£9.99
No.28 Colour 24ml	£12.99
No.45 Black 45ml	£4.99
No.56 Black 24ml	£9.99
No.57 Colour 24ml	£12.99
No.58 Photo 24ml	£12.99
No.78 Colour 45ml	£9.99
No.88XL Black 58ml	£9.99
No.88XL CMY 17ml	£8.99
No.110 Colour 12ml	£10.99
No.336 Black 10ml	£7.99
No.337 Black 24ml	£10.99
No.338 Black 24ml	£10.99
No.339 Black 34ml	£12.99
No.342 Colour 12ml	£10.99
No.343 Colour 21ml	£12.99
No.344 Colour 21ml	£14.99
No.348 Photo 21ml	£12.99
No.363 Black 20ml	£6.99
No.363 CMY/PC/PM 8ml	£4.99
No.363 Set of 6	£24.99

HP Originals

No.21 Black 5ml	£13.99
No.22 Colour 5ml	£15.99
No.38 B/C/M/Y/G/Y 27ml	£26.99
No.38 CMY/PC/PM 27ml	£26.99
No.56 Black 19ml	£16.99
No.57 Colour 17ml	£24.99
No.58 Photo 17ml	£22.99
No.59 Grey 17ml	£22.99
No.100 Grey 5ml	£18.99
No.300 Black 4ml	£11.99
No.300 Colour 4ml	£13.99
No.336 Black 5ml	£13.99
No.337 Black 11ml	£17.99
No.338 Black 11ml	£17.99
No.339 Black 21ml	£24.99
No.342 Colour 5ml	£15.99
No.343 Colour 7ml	£18.99
No.344 Colour 14ml	£26.99
No.348 Photo 13ml	£22.99
No.350 Black 4.5ml	£13.99
No.350XL Black 25ml	£27.99
No.351 Colour 3.5ml	£15.99
No.351XL Colour 14ml	£23.99
No.363 Black 6ml	£8.99
No.363 CMY/PC/PM	£8.99
No.363 Set of 6	£39.99
No.364 Black 6ml	£8.99
No.364 B/C/M/Y 3ml	£7.99
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No.3 Black	£14.99
No.16 Black	£10.99
No.17 Black	£9.99
No.26 Colour	£12.99
No.27 Colour	£11.99
No.31 Photo	£11.99
No.32 Black	£9.99
No.33 Colour	£11.99
No.34 Colour	£11.99
No.35 Colour	£12.99

Lexmark Originals

No.1 Colour	£16.99
No.14 Black	£16.99
No.15 Colour	£18.99
No.17 Black	£13.99
No.23 Black	£14.99
No.24 Colour	£16.99
No.27 Colour	£14.99
No.28 Black	£13.99
No.29 Colour	£14.99
No.31 Photo	£24.99
No.32 Black	£15.99
No.33 Colour	£17.99
No.34 Black	£20.99
No.35 Colour	£24.99
No.36 Black	£16.99
No.37 Colour	£18.99
No.43 Colour	£22.99
No.44 Black	£18.99

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LC900 CMY	£2.99
LC900 Set of 4	£11.99
LC970 Black	£3.99
LC970 CMY	£2.99
LC970 Set of 4	£11.99
LC1000 Black	£3.99
LC1000 CMY	£2.99
LC1000 Set of 4	£11.99
LC980 / 1100 Black	£3.99
LC980 / 1100 CMY	£2.99
LC980 / 1100 Set of 4	£11.99

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8GB Transcend, 133X	£24.99
8GB Sandisk, Ultra II	£29.99
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A range of protective shock-resistant rubber lined memory card cases to keep your memory cards safe and secure.	

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High-power Ni-MH rechargeable AA and AAA batteries - all sold in packs of 4.	
AAA 600mAh Energizer	£3.99
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AA 2450mAh Energizer	£7.99
AA 2650mAh Duracell	£7.99
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ReCyko+ Rechargeables	
New technology, combining the benefits of Alkaline and Ni-MH rechargeable batteries. They come pre-charged, retain 90% of their charge after 6 months, and last 4 times as long as alkaline batteries!	
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Energizer Ultimate Lithium: The longest lasting AA and AAA batteries in the world!	
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AA Ultimate Lithium (4)	£6.99 £5.99

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The NEW Hahnel UniPac charger is able to charge AA, AAA, Li-Ion batteries, cameras, phones, iPods and most mobile power cables, plus 12V car charger. Full details on our website.	£29.99

Li-Ion Charger	
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Coin Cells, etc	
A comprehensive range of specialist batteries - see our website for full range.	
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BATTERIES

Camera Batteries

A comprehensive range of rechargeable li-ion batteries. Manufactured by respected independent battery manufacturers Energizer and Blumax. All batteries come with a 2 year guarantee.

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NB-4L for Canon	£9.99
NB-5L for Canon	£9.99
NB-6L for Canon	£9.99
NB-7L for Canon	£12.99
BP-511 for Canon	£12.99
LP-E5 for Canon	£12.99
NP-20 for Casio	£9.99
NP40 for Casio	£9.99
NP60 for Casio	£9.99
NP40 for Fuji	£9.99
NP45 for Fuji	£9.99
NP50 for Fuji	£9.99
NP60 for Fuji	£9.99
NP70 for Fuji	£9.99
NP80 for Fuji	£9.99
NP95 for Fuji	£9.99
NP120 for Fuji	£9.99
NP140 for Fuji	£12.99
NP150 for Fuji	£14.99
NP200 for Minolta	£9.99
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EN-EL3/3A for Nikon	£9.99
EN-EL3E for Nikon	£15.99
EN-EL5 for Nikon	£9.99
EN-EL7 for Nikon	£19.99
EN-EL8 for Nikon	£9.99
EN-EL9 for Nikon	£12.99
EN-EL10 for Nikon	£9.99
EN-EL11 for Nikon	£9.99
EN-EL12 for Nikon	£9.99
LI10B/L12B for Olympus	£9.99
LI40B/42B for Olympus	£9.99
LI50B for Olympus	£9.99
BLM-1 for Olympus	£12.99
BLS-1 for Olympus	£12.99
CGA-S005 for Panasonic	£9.99
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CGA-S008 for Panasonic	£9.99
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D-L150 for Pentax	£12.99
D-L178 for Pentax	£9.99
DB60 for Ricoh	£9.99
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SLM-1137D for Samsung	£12.99
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Battery Grips	
A range of professional battery grips from Hahnel. All can take two Li-Ion batteries for double the battery power. AA battery compartment and/or vertical shutter release and/or infrared remote, depending on model.	

For Canon 30/40/50D: +1x BP-511: £11.99 +2x BP-511: £13.99	
For Canon 350/400D: +1x NB-2L: £6.99 +2x NB-2L: £7.99	
For Canon 450/500/1000D: +1x LP-E5: £81.99 +2x LP-E5: £93.99	

For Nikon D40/D60: +1x EN-EL3: £71.99 +2x EN-EL3: £83.99	
For Nikon D80/D90: +1x EN-EL3E: £114.99 +2x EN-EL3E: £119.99	
For Nikon D300/D700: +1x EN-EL3E: £154.99 +2x EN-EL3E: £169.99	
For Sony A200/A350: +1x EN-EL3: £88.99 +2x EN-EL3: £107.99	

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For Canon 450/500/1000D: +1x LP-E5: £81.99 +2x LP-E5: £93.99	

For Nikon D40/D60: +1x EN-EL3: £71.99 +2x EN-EL3: £83.99	
For Nikon D80/D90: +1x EN-EL3E: £114.99 +2x EN-EL3E: £119.99	
For Nikon D300/D700: +1x EN-EL3E: £154.99 +2x EN-EL3E: £169.99	
For Sony A200/A350: +1x EN-EL3: £88.99 +2x EN-EL3: £107.99	

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SQUARE FILTERS

P-Type Filter System

The P-Type square/rectangular filter system consists of three parts:

- 1) An adapter ring that screws onto the front of your lens
- 2) A filter holder clips onto the ring
- 3) One or more P-Type (84mm wide) filters

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67mm Adapter Ring	£4.99
72mm Adapter Ring	£4.99
77mm Adapter Ring	£4.99
82mm Adapter Ring	£4.99

P-Type Holders	
Holder Standard	£5.99
Holder Wide Angle	£9.99
Hood Modular	£9.99
Hood Bellows	£34.99
A to P Type Adapter	£9.99

P-Type Bellows Hood	
A new design of Bellows Hood that slots into the front slot of a standard P-Type Holder.	£34.99

P-Type Filter Wallet	
A smooth cushioned filter wallet, to protect and store up to 8 P-Type filters	£9.49

We also stock Z-Pro (100mm) and A-Type (67mm) filters, holders and adapter rings

P-Type Neutral Density Filter Kit	
Neutral Density filters have a multitude of uses - from increasing detail in landscapes and reducing over-exposed skies, to creating stunning motion scenes by reducing shutter speeds. Here's a kit which includes all the popular ND filters, and everything you need to get started! The kit contains: 1x ND2 Filter, 1x ND4 Soft Graduated Filter, 1x P-Type Filter Holder, 1x P-Type Adapter Ring of your choice (49-82mm). Just £39.95 - saving £6 on the individual prices.	£42.99

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ET-65B Canon 70-300/4-5.6	£9.99
ET-65III Canon 85/1.8	£9.99
ET-67 Canon 100/2.8 Macro	£9.99
ET-67B Canon 60/2.8	£9.99
EW-60C Canon 18-55 IS	£7.99
EW-631 Canon 28/1.8, 28-105	£9.99
EW-73B Canon 17-85 IS	£9.99
EW-78BII Canon 28-135 IS	£9.99
EW-78D Canon 18-200 IS	£9.99
EW-83E Canon 17-40/4.5	£12.99
EW-83J Canon 17-55/2.8	£12.99
HB-25 Nikon 24-85, 24-120	£12.99
HB-32 Nikon 18-105, 18-135	£7.99
HB-37 Nikon 55-200 VR	£7.99
HB-45 Nikon 18-55 VR	£7.99

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52mm Shaped Petal Hood	£6.99
55mm Shaped Petal Hood	£6.99
58mm Shaped Petal Hood	£6.99
62mm Shaped Petal Hood	£7.99
67mm Shaped Petal Hood	£7.99
72mm Shaped Petal Hood	£9.99
77mm Shaped Petal Hood	£9.99
82mm Shaped Petal Hood	£11.99
46mm Rubber Hood	£3.99
52mm Rubber Hood	£3.99
55mm Rubber Hood	£3.99
58mm Rubber Hood	£3.99
62mm Rubber Hood	£4.99
67mm Rubber Hood	£4.99
72mm Rubber Hood	£5.99
77mm Rubber Hood	£5.99

Lens Caps	
30mm, 37mm, 40mm, 43mm, 46mm, 49mm, 52mm, 55mm, 58mm, 62mm, 67mm, 72mm, 77mm, 82mm, 86mm, 95mm	
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We also stock a range of body caps and rear lens caps for Canon, Nikon, Olympus, Sony, Pentax, etc

SPIRIT LEVELS

Bubble Spirit Levels	
These simply mount onto the hot shoe of a DSLR camera.	
Twin Axis Normal Hotshoe	£7.99
Twin Axis Sony Hotshoe	£7.99
Triple Axis Normal Hotshoe	£9.99
Triple Axis Sony Hotshoe	£9.99

Seculine Digital Spirit Level	
A digital spirit level that mounts onto the hot shoe in the usual manner, and uses LEDs to confirm when the camera is perfectly level.	£29.99

Cleaning Kit	
4-in-1 lens cleaning kit: blower brush, lens solution, lint free tissues, and pack of cotton cleaning buds.	£3.90

Small Hurricane Blower	£1.99
Large Hurricane Blower	£3.99
LensPen Original	£9.99
LensPen Digiklear	£9.99
Kenair compressed air is used to blow dust, fluff and other unwanted particles from your delicate camera equipment and accessories.	
Kenair Master Kit	£13.99
Kenair Spare Aerosol	£7.99
Spudz 6x6 inch	£4.49
Spudz 10x10 inch	£5.99

CLEANING

SCREW-TYPE FILTERS

KOODO

Japanese Optical Glass Filters
Coated to reduce lens flare and reflections.

UV / Haze Filters	
Used both to protect the lens of your camera, and to absorb ultraviolet rays that can cause photos to appear hazy.	
46mm UV / Haze	£5.99
52mm UV / Haze	£5.99
55mm UV / Haze	£6.99
58mm UV / Haze	£7.99
62mm UV / Haze	£8.99
67mm UV / Haze	£9.99
72mm UV / Haze	£11.99
77mm UV / Haze	£14.99
82mm UV / Haze	£17.99
86mm UV / Haze	£22.99

Circular Polarising Filters	
These remove reflections from surfaces such as glass and water, as well as increasing contrast and saturation.	
46mm Circular Polarizing	£17.99
52mm Circular Polarizing	£17.99
55mm Circular Polarizing	£19.99
58mm Circular Polarizing	£21.99
62mm Circular Polarizing	£24.99
67mm Circular Polarizing	£27.99
72mm Circular Polarizing	£34.99
77mm Circular Polarizing	£39.99
82mm Circular Polarizing	£44.99
86mm Circular Polarizing	£49.99

Skylight Filters	
These work in a very similar way to a UV filter, but have a pinkish tinge to add a gentle warmth to your photos.	
46mm Skylight	£6.99
52mm Skylight	£6.99
55mm Skylight	£7.99
58mm Skylight	£8.99
62mm Skylight	£9.99
67mm Skylight	£10.99
72mm Skylight	£12.99
77mm Skylight	£15.99
82mm Skylight	£18.99
86mm Skylight	£24.99

Can't find what you are looking for... complete list available via
website - UPDATED DAILY - or ring us with your requirements

Bronica ETRS/Si

ETRS Complete + Rotary Prism	Exc / E++ £299
ETRS Body Only	E++ £139
ETRS Complete + SpeedGrip E	E++ £239
ETRS Body Only	E++ £89
40mm F4 E	E++ £129
45-90mm F4.5-6 PE	E++ £349
50mm F2.8 E	E++ £125
60mm F2.8 PE	Mint- £199
150mm F3.5 E	As Seen / Mint- £79-£179
150mm F3.5 PE	E++ £199
200mm F4.5 E	E++ / Mint- £179-£325
250mm F5.6 E	As Seen / E++ £129-£249
2x Converter E	Exc / E++ £49-£99
120 E Mag	E++ £45
120 E Mag	E++ £34
Polaroid Mag E	E++ / £35-£75
AELI Meter Prism	Exc £129
AELI Meter Prism	E++ £119-£129
Rotary Prism E	As Seen / E++ £59-£179
Prism Finder E	E++ £59
Extension Tube E14	E++ / E++ £59-£179
Extension Tube E28	E++ £79
M Bracket	E++ £35
SCA366 Flash Adapter	E++ £29-£59
Speed Grip E	E++ / E++ £25-£59

Bronica GS1

GS1 Body Only	E++ £179
65mm F4 PG	E++ £199
110mm F4 PG Macro	E++ £299
250mm F5.6 PG	E++ £199
AE Prism Finder E	E++ £149-£199
GS 220 Mag (6x4.5)	Mint- £89
Polaroid Mag G	E++ / E++ £39-£69

Bronica RF645 Rangefinder

RF645 + 65mm F4	Unused / E++ £529-£649
RF200 Speedlight	Unused £169

Bronica S2A/ECTL - Please Phone**Bronica SQA/Ai**

SQB Complete + Prism	E++ £349
40mm F4 PS	E++ £239
40mm F4 PS	E++ £239
50mm F3.5 PS	E++ / E++ £179-£249
50mm F3.5 S	E++ / E++ £159-£249
65mm F4 PS	E++ / E++ £179-£249
105mm F3.5 S	E++ £129
110mm F4 PS Macro	E++ £219-£249
135mm F4 PS	E++ £279
150mm F3.5 S	As Seen / E++ £99-£165
150mm F4 PS	Exc / E++ £99-£199
SQA 120 Mag	E++ £39
SQA 120J Mag	E++ £45-£95
SQA 135N Mag	E++ £49-£79
SQA 220 Mag	Exc / E++ £19-£59
SQA 220J Mag	E++ £75
SQA 220J Mag	E++ £135
SQA 220J Mag	Exc / E++ £29-£79
Polaroid Mag S	E++ / E++ £25-£49
ME Prism Finder S	E++ £119
CDS MF Finder S	E++ / E++ £79-£99
Prism Finder S	E++ £69
Autobellows S	E++ £29
Extension Tube S36	E++ £79
Motordrive SQAi	E++ £39-£109
Proshade S	E++ / E++ £45-£59
SCA366 Flash Adapter	E++ £39
Speed Grip S	E++ £25
Tripod Mount S	E++ £30

Canon EOS

EOS 1V + £2 Booster	E++ £399
EOS 1V Body Only	E++ £449
EOS 1N RS Body Only	E++ / E++ £449
EOS 1N Body Only	E++ £199
EOS 1 Body Only	Exc / E++ £39-£179
EOS 3 + £1 Booster	E++ £229
EOS 3 Body Only	As Seen £39
EOS 5 + V610 Grip	E++ £79
EOS 5 Body Only	Exc / E++ £49-£59
EOS 5E Body Only	E++ / E++ £39-£99
EOS 10 Body Only	E++ £29-£30
EOS 300 Body Only	E++ £29
EOS RT Body Only	E++ £59-£69
15-85mm EF S USM	Exc Demo £549
17-40mm F4 L USM	E++ / Mint- £475-£509
17-85mm F4.5-6.8 USM	Exc Demo £319
18-55mm F3.5-5.6 EF S	E++ £39
18-55mm F3.5-5.6 EF S	E++ £39-£109
20-105mm F3.5-5.6 USM	Unused £399
20-35mm F3.5-4.5 USM	E++ £159
24mm F2.8 EF	Mint- £289-£299
24mm F3.5 TSE	E++ £849
28-80mm F3.5-5.6 EF II	E++ £249
28-105mm F3.5-5.6 USM	E++ £119
28-105mm F3.5-5.6 USM	E++ £119
28-135mm F3.5-5.6 USM	E++ / E++ £199-£259
35-105mm F4.5-5.6 USM	E++ £49
50mm F1.2 L USM	E++ £1,099

70-300mm F4.5-5.6 DO IS USM

75-300mm F4.5-6 EF	E++ £39
75-300mm F4.5-6 IS USM	E++ £249
75-300mm F4.5-6 IS USM	Exc / E++ £79-£119
80-200mm F4.5-6.8 EF II	E++ £39
80-200mm F4.5-6.8 EF II	E++ £39
85mm F1.2 L USM	Mint- £399
85mm F1.2 L USM	Mint- £1,399
90-300mm F4.5-5.6 EF	E++ £109
90mm F2.8 TSE	E++ £399
100-400mm F4.5-5.6 L IS USM	E++ / Mint- £949-£999
135mm F2.8 EF Soft Focus	Mint- £249
180mm F3.5 L USM Macro	Mint- £999
300mm F4 L USM	E++ £749
400mm F2.8 L USM	E++ £399
400mm F4 IS DO USM	E++ £4,499
2x EF Extender MK1	Mint- £169
Sigma 1.4x EX Converter	E++ £109
Sigma 8mm F4 EX Fisheye	E++ £449
Sigma 12-24mm F4.5-5.6 EX DG	Mint- £499
Sigma 15-30mm F3.5-4.5 EX DG	E++ £199
Sigma 24mm F1.8 EX DG	Mint- £259
Sigma 24mm F2.8 EX DG	E++ £85
Sigma 28mm F1.8	Mint- £89
Sigma 28-200mm F3.5-5.6 UC	E++ £79
Sigma 30mm F1.4 EX DC HSM	Mint- £249
Sigma 50-500mm F4.3-6.3 Apo EX	E++ £649
Sigma 70-200mm F2.8 Apo EX	E++ £399
Sigma 70-300mm F4.5-6.8 DG	E++ £79
Sigma 70-300mm F4.5-6.8 DL	E++ £39
Sigma 90mm F2.8 Macro	E++ £39
Sigma 100-300mm F4.5-6.8 DG HSM	E++ £799
Sigma 105mm F2.8 EX Macro	Mint- £269
Sigma 120-300mm F2.8 Apo HSM	E++ £1,699
Sigma 120-300mm F2.8 Apo DG Macro HSM	E++ £399
Sigma 170-500mm F5.6-6.3 Apo	Mint- £499
Sigma 300mm F2.8 Apo EX HSM	E++ £1,299
Sigma 300mm F4 Apo	E++ / Mint- £299-£329
Sigma 500mm F4.5 Apo EX HSM	E++ £2,299
Tamron 90mm F2.8 SP Di Macro	Mint- £259
Teleplus 2x Converter	E++ £39
Tokina 28-70mm F3.5-5.6 AF	E++ £35
Tokina 50-135mm F2.8 DX ATX Pro	Mint- £449
Vogtländer 18-35mm F3.5-4.5	E++ £89
300E2 Speedlite	E++ / E++ £119-£339
420E2 Speedlite	E++ £39
430E2 Speedlite	E++ / E++ £49-£79
480G Speedlite	E++ £129
ML3 Macrolite	E++ £39-£139
ST-E2 Transmitter	Mint- £129
E2 Booster	E++ £99
E1 Booster	E++ £79
VG10 Vertical Grip (EOS 5)	E++ / E++ £15-£35
BP50 Battery Grip	Unused / E++ £29-£35
Extension Tube EF12	Mint- £49
Extension Tube EF25	Mint- £79
LC3 Wireless Set	Mint- £99
LC5 Wireless Set	E++ £229

Canon Manual - Please Phone**Digital Cameras**

Canon EOS 1D MkIII Body Only	E++ £3,399-£3,499
Canon EOS 1D Body Only/As Seen / E++ £699-£899	
Canon EOS 1D MkIII Body Only	E++ £899
Canon EOS 1D MkIII Body Only	E++ / E++ £799-£899
Canon EOS 1D Body Only	E++ £499-£599
Canon EOS SD Body Only	E++ £799
Canon EOS 30D Body Only	E++ £299-£319
Canon EOS 20D (InfraRed) Body Only	E++ £399
Canon EOS 20D + Grip	As Seen £199
Canon EOS 20D Body Only	E++ £249
Canon EOS 10D + Grip	E++ £189
Canon EOS 10D Body Only	E++ £179-£199
Canon EOS Rebel T1i (5000D) Body Only	E++ £399
Canon EOS 3000 + BG-E1 Grip	E++ £169
Canon Powershot G1	As Seen £39
Canon BG-E1 Grip (3000D)	E++ £45
Canon BG-E2 Grip (2030/40D)	E++ / E++ £79
Canon BG-E4 Grip (SD)	E++ / E++ £89-£99
Canon BG-E5 Grip (5000D)	Mint- £79
Canon BG-E5 Grip (5000D)	E++ / Mint- £79
Epson RD15 Body Only	E++ £1,049
Epson RD1 Body Only	E++ £399
Fig S2 Pro Body Only	E++ £249
Kodak DCS Pro SLRn Body Only	E++ £499
Kodak DCS Pro SLRn Body Only	E++ £499
Kodak DCS 200 Body Only	As Seen £349
Leica M20 White Body Only	Exc Demo £4,500
Leica M Panda Body Only	New £3,390
Leica M Black Body Only	E++ / Mint- £1,750-£1,799
Leica Dlux 2 + Case	Mint- £229
Minolta 70 Body Only	E++ £59
Minolta Dimage A200	E++ £119
Nikon D2X Body Only	E++ / Mint- £799-£949
Nikon D1X Body Only	E++ £499
Nikon D1 Body Only	E++ £249
Nikon D300 Body Only	E++ £879

Nikon D200 Body Only	E++ £499
Nikon D100 + MB-D100	E++ £239
Nikon D100 Body Only	E++ £179
Nikon D80 Body Only	E++ £349-£399
Nikon D70 Body Only	E++ £199
Nikon D40 + 18-55mm	Mint- £199
Nikon MB-D100 Grip (D100) As Seen / E++ £45-£99	
Nikon MB-D100 Grip	E++ £79
Nikon Coolpix 3500	E++ £39
Olympus E3 Body Only	Mint- £749
Olympus E30 Body Only	E++ / Mint- £549-£579
Olympus E1 + 14-55mm	E++ £299
Olympus E1 + HL02 Grip	E++ £279
Olympus E1 Body Only	E++ £199
Olympus FL-50R Flash	Mint- £299
Olympus FS-PP1 Flash Bracket	E++ £199
Olympus SRF-11 Ringflash Set	Mint- £449
Olympus FL14 Flashgun	Mint- £499
7-14mm F4 ED Zuiko	E++ £959
8mm F3.5 Zuiko fisheye	Mint- £449
12-60mm F2.8-3.5 SWD	E++ / Mint- £579-£599
14-42mm F3.5-5.6 Zuiko	Unused £149
14-54mm F2.8-3.5 Zuiko	E++ £249-£299
18-180mm F3.5-6.3 Zuiko	E++ £299
40-150mm F3.5-4.5 Zuiko	E++ £199
40-150mm F4.5-5.6 Zuiko	Unused / New £79-£139
50-200mm F2.8-3.5 Zuiko	E++ £499-£549
50mm F2 Macro Zuiko	E++ £299
Leica 25mm F1.4 D Summilux	Mint- £499
Panasonic 20mm F1.7 Aspherich	Mint- £249
Sigma 24mm F1.8 E DG	E++ £269
Sigma 30mm F1.4 DC HSM	E++ £249
Panasonic L1 + 14-50mm F2.8-3.5	E++ £599
Pentax K200D + D-BG3 Grip	E++ £249
Pentax D-BG3 Grip	Mint- £79
Ricoh GX200 + Finder	New £399
Ricoh GX100 + VF Finder	New £220
Sigma DP1 + Finder	Mint- £279
Sony HVL-F360M Flash	E++ / Mint- £399-£1,119
Sony HVL-F58AM Flash	E++ £249
Sony DSC-R1	E++ £299

**Flash & Lighting - Please Phone
Fuji - Please Phone****Hasselblad**

503CW Gold Supreme	Mint £3,499
503CW Complete	E++ £1,499
503CW Chrome Body Only	E++ £549
503CX Chrome Body Only	E++ / E++ £449-£499
501CM Complete	E++ £399
501C Complete	E++ / E++ £799-£1,099
500CM Complete	E++ / E++ £599-£699
500ELX Black Body Only	E++ £449-£450
500ELX Body Only	E++ £199
201F Complete	E++ £1,250
200FCW Complete	E++ £699
803SWC Complete	E++ £2,299
300mm F3.5 CF Fisheye	E++ £1,399
14mm F4 CF FLE	Exc / E++ £899-£1,119
50mm F4 C Black	E++ / E++ £299-£399
50mm F4 C Chrome	E++ £449
50mm F4 CF	Exc / E++ £379-£449
50mm F4 CF FLE	E++ £499-£749
60-120mm F4.8 FE	E++ / E++ £749-£849
60mm F3.5 C Black	Exc £399
120mm F4 CF Macro	E++ / E++ £599-£949
135mm F5.6 C Macro	E++ / E++ £299-£349
150mm F3.2 HC	E++ £1,399
150mm F4 C Black	As Seen / E++ £149-£299
150mm F4 C Chrome	Exc £149
150mm F4 CF	As Seen / E++ £299-£399
150mm F4 Cii	E++ £799-£899
160mm F4.8 CB	E++ £649
180mm F4 CF	E++ / E++ £649-£749
200mm F4 F	E++ £299-£349
250mm F4 FE	E++ £649-£749
250mm F5.6 C Black	E++ £249
250mm F5.6 C Chrome	As Seen / E++ £149-£299
250mm F5.6 CF	E++ £499
2x2C Converter	E++ £399-£449
Cambro 2x Converter	E++ £60
Komura 2x Converter	E++ £59
Vivitar 2x Converter	E++ / E++ £49-£79
12 On Magazine	As Seen £59
70 Chrome Mag	E++ / E++ £69
A12 Black Mag	As Seen / E++ £79-£99
A12 Chrome Mag	As Seen / E++ £59-£149
A16 Black Mag	E++ £79
A16 Chrome Mag (1974)	E++ £399-£449
A16S Chrome Mag	E++ £69
A24 Black Mag	E++ / E++ £49-£145
A24 Chrome Mag	Exc / Mint- £145
A24 TCC Black Mag	E++ £139
E16 Chrome Mag	Mint- £279
Pololux Mag	E++ £69-£79
Polaroid 100 Mag	E++ £25-£75
Polaroid 80 Mag	E++ £35
Extension Tube (40630)	E++ £45
Extension Tube 10	E++ £35
Extension Tube 21	E++ £35
Extension Tube 32	E++ £35
Extension Tube 32E	E++ £75
Extension Tube 55	E++ £35

Extension Tube 8	E++ £35
CW Window	E++ £179
CW Window + Remote	E++ £229
DH Prism	E++ £199
H1 Prism	Exc / E++ £45-£75
H1 Prism	E++ £39
Meter Prism	As Seen £49
PM Prism	E++ £149
PM5 Prism	E++ £249
PM90 Prism	Mint- £299
PME51 Meter Prism	E++ £299
PME51 Meter Prism	E++ £299
PME51 Meter Prism	E++ / E++ £279-£399

Hasselblad H Series

H3D Complete	E++ £4,999
H2F Body + Prism + Magazine	E++ £2,999
Phase One H10 Back	E++ £1,250
HC Film Insert	E++ £129
HM 16/32 Magazine	E++ / E++ £199-£399
HM100 Polaroid Mag	E++ £149

Hasselblad XPan Series

Xpan II + 45mm F4	E++ / E++ £1,499-£1,699
Xpan + 45mm F4	Exc / E++ £999-£1,099
30mm F5.6 Asph + Finder	E++ / Mint- £1,799-£1,899
90mm F4	E++ / E++ £319-£399
Centre Filter 45/90mm	E++ £125
Xpan Release	E++ £39

Large Format - Please Phone

Leica M Series	
M6 Jubilee Set	Unused £4,999
M6 Ein Stack + 35mm F1.4 Asph	Mint- £3,999
M6TTL Titanium + 50mm F2	Unused / Mint- £2,499-£3,250
M6TTL 0.85x LHS Black Body Only	Unused £2,999
M6 Royal Photo Society	Unused £2,999
M6TTL Millennium Body Only	Mint- £1,750
M6 0.72x Titanium Body Only	Mint- £1,450
M7 0.58x Black Body Only	E++ £1,599
M7 0.72x Black Body Only	E++ £1,449
M7 0.72x Chrome Body Only	E++ £1,550
M6TTL 0.85x Black Body Only	E++ £899-£949
M6TTL 0.85x Chrome Body Only	E++ £949
M5 Black Body Only	E++ £349
M5 Chrome Body Only	E++ £750
M4P Black Body Only	E++ £599
M4-2 Black Body Only	E++ / E++ £550-£599
M4 Chrome Body Only	E++ £599-£750
M2 Black Body Only	E++ £399
M2A Chrome Body Only	E++ £499
CL + 40mm + 90mm	E++ £799
CL + 40mm + 90mm	E++ £349
21mm F2.8 Asph M Black 6BII	Mint- £1,799
28mm F2 Asph M Black	Mint- £1,699
35mm F3.5 Chrome (M3)	E++ / E++ £299-£325
35mm F3.5 Chrome (M3)	E++ £299
50mm F2.8 Chrome	Exc £299
65mm F3.5 Chrome	E++ £299
90mm F2 Black	E++ £399
90mm F2 M Black	E++ £649
90mm F2.8 Chrome	E++ £349
90mm F2.8 Chrome (Viso)	E++ £245
90mm F4 C	E++ £249
90mm F4 Chrome	E++ £39
90mm F4 Collapsible	E++ £249
135mm F2.8 Black	E++ £249
135mm F2.8 M Black	As Seen £225-£250
135mm F4 Black	E++ £249-£299
135mm F4.5 Chrome	As Seen / E++ £45-£145
Minolta 28mm F2.8 M	E++ £399
Minolta 40mm F2 M	E++ £249
Minolta 90mm F4 M	E++ £179
Vogtländer 50mm F2.8 Heliar Classic	Mint- £399
Zeiss 18mm F4 ZM + Hood	Mint- £849
Zeiss 20mm F2 ZM	Mint- £499
16/18/21 Universal Finder	Exc Demo £499
24mm F1.8	E++ £199
28mm Finder	E++ £199
A42 Swing Polariser	E++ £69-£85
Bellows II	E++ £79
Handgrip M	Mint- £59
Leicaiv - Black Paint	New £399
Leicaiv - Chrome	E++ £25-£30
M6 Leather Case	E++ £45-£59
SP20 Flash	E++ / E++ £75-£85
Universal Polariser M	E++ / Mint- £195-£199

Leica R Series

R3 Gold + 50mm F1.4	Unused £1,999
R9 Anthracite Body Only	Mint- £1,099
R9 Black Body Only	E++ / Mint- £999-£1,199
R9 Black Body Only	E++ £399

R8 Chrome Body Only	E++ / E++ £399-£449
R6-2 Chrome Body Only	Mint- £799
R6 Black Body Only	E++ / E++ £399-£449
R4 Black Body Only	E++ £159
R3 M3 + Winder	E++ £299
R3 M3 M3 Black Body Only	As Seen £3

**The Kirk, Wester Balblair,
Beaully, Inverness. IV4 7BQ.
Tel: 01463 783850 Fax: 01463 782072
Email: info@ffordes.com**

ffordes

100-200mm F5.2 W.....	E++ £399
110mm F2.8 W.....	E++ £199
140mm F4.5 Macro M.L.A.....	E++ £299
150mm F3.5 W.....	E++ / New £350-£499
180mm F4 VSF / DL.....	E++ £499-£599
180mm F4.5 W.....	Exc / E++ £189-£199
180mm F4.5 W.N.....	Exc Demo / Mint- £125-£295
210mm F4.5 Apo.....	E++ £399
250mm F4.5.....	E++ £179
250mm F4.5 KILA.....	E++ £299
250mm F4.5 W.....	E++ £225
350mm F3.5 Apo.....	E++ £799
350mm F5.6 Apo.....	E++ £749
360mm F6.....	E++ £299
1.4x Converter.....	E++ £199-£249
120 Pro Mag.....	As Seen / E++ £59-£145
120 Pro Mag (6x4.5).....	E++ £145
120 Pro Mag.....	E++ £89
Polaroid Mag.....	E++ / Mint- £35-£45
AE Prism Finder.....	As Seen / E++ £149-£249
PD Prism Finder.....	E++ £225
Prism Finder Model 2.....	E++ £125
Prism Finder.....	E++ £125
Extension Tube No 1.....	E++ £85
Extension Tube No 2.....	E++ £85
Flash L Grip.....	E++ £69
Winder II.....	E++ £75

Mamiya TLR	
C330S + 80mm F2.8.....	E++ £299
C330 Body Only.....	E++ £125
135mm F4.5 Sekor.....	As Seen / E++ £85-£399
180mm F4.5 Sekor.....	E++ £399

**Meters - Please Phone
Minolta AF - Please Phone
Minolta Manual - Please Phone**

Nikon AF

F5 Body Only.....	Unused £750
F5 Body Only.....	Exc / E++ £199-£399
F4E Body Only.....	E++ £349
F100 + MB15 Grip.....	E++ £229
F100 Body Only.....	E++ / E++ £159-£399
F90X + MB10 Grip.....	As Seen / E++ £59-£129
F90X Body Only.....	E++ £79-£89
F90 Body Only.....	E++ / E++ £59-£125
F80 Black Body Only.....	E++ / E++ £79-£399
F80 Chrome Body Only.....	E++ / Mint- £79-£399
F80S Body Only.....	E++ £39
F80T Body Only.....	E++ £39
F65 Chrome Body Only.....	E++ / E++ £39-£399
11mm F2.8 AFD.....	Mint- £350
17.5mm F2.8 G AFS DX IFED E++	£639-£699
18mm F2.8 AFD.....	E++ £799
16-70mm F3.5-5.6 G AFS ED DX.....	E++ / E++ £139-£159

18-105mm F3.5-5.6 G AFS DX.....	E++ £149
18-135mm F3.5-5.6 G AFS DX.....	E++ £159-£169
18-200mm F3.5-5.6 G AFS DX ED VR.....	E++ £399
24mm F2.8 AFD.....	E++ £239
24-50mm F3.5-4.5 AFD.....	E++ £149
24-50mm F3.5-4.5 AFN.....	E++ £109
24-120mm F3.5-5.6 ED AFD.....	E++ £159
24-120mm F3.5-5.6 G AFS ED VR.....	E++ £389-£449
28-80mm F3.5-5.6 AFD.....	As Seen / E++ £49-£79
35mm F2 AFD.....	E++ £189-£199
55-200mm F3.5-5.6 AFS DX G.....	Exc Demo / E++ £119-£129

70-200mm F2.8 G AFS ED VR.....	E++ / Mint- £1,199-£1,249
70-300mm F4-5.6 AFG.....	E++ £89
70-300mm F4-5.6 ED AFD.....	E++ £159-£179
80-200mm F2.8 ED AF.....	E++ £399
80-200mm F2.8 ED AFD.....	E++ £549
80-400mm F4.5-5.6 AFD VR.....	E++ / Mint- £899-£949
85mm F2.8 AFD PC.....	E++ £849
180mm F2.8 ED AFD.....	E++ £499
TC14E-II Converter.....	Mint £249
TC20EII Converter.....	E++ £249
Cosina 19-35mm F3.5-4.5.....	E++ £79-£99
Quantaray 70-210mm F4.5-5.6.....	E++ £49
Sigma 15mm F2.8 D EX DG Fisheye.....	E++ £349
Sigma 16-35mm F3.5-4.5 Asgh.....	E++ £119
Sigma 18-200mm F3.5-6.3 DC OS.....	Mint- £199
Sigma 20mm F1.8 DG RF.....	E++ £279
Sigma 30mm F2.8 EX Macro.....	E++ £179
Sigma 50-500mm F4-6.3 Apo HSM D.....	E++ £699
Sigma 70mm F2.8 EX DG Macro.....	Mint- £289
Sigma 70mm F2.8 EX DG Apo.....	E++ £299
Sigma 70-300mm F4-5.6 Apo DG.....	E++ £109
Sigma 80-400mm F4.5-5.6 Apo DG OS.....	E++ / E++ £629-£659

Sigma 100-300mm F4 D Apo EX HSM.....	E++ £699
Sigma 150-500mm F5-6.3 Apo DG HSM.....	E++ £599
Tamron 11-18mm F4.5-5.6 XR Di II.....	E++ £249
Tamron 14mm F2.8 SP AF.....	New £599
Tamron 17-50mm F2.8 XR Di II.....	E++ £239
Tamron 20-40mm F2.7-3.5 SP.....	E++ £149
Tamron 70-210mm F2.8 SP AF LD.....	E++ £399
Tamron 180mm F3.5 SP Di Macro.....	Mint- £449
Teleplus 1.4x Pro300 Converter.....	E++ £79
Teleplus 2x Pro300 Converter.....	E++ £79

Tokina 10-17mm F3.5-4.5 DX Fisheye.....	New £400
Tokina 12-24mm F4 DX ATX Pro.....	Mint- £349
Tokina 50-135mm F2.8 ATX Pro DX.....	E++ £399
DW20 Waist Level Finder.....	E++ £89
DW4 Waist Level Finder.....	Mint- £85
MB10 Grip (F90X).....	E++ / E++ £35-£39
MB15 Grip (F100).....	E++ £39
MB16 Grip (F80).....	As Seen / E++ £19-£29
SB20 Speedlight.....	E++ £39-£49
SB21A Macro Speedlight.....	Mint £225
SB21B Ringflash.....	E++ £149-£179
SB22S Speedlight.....	E++ £49
SB23 Speedlight.....	E++ £39
SB29S Speedlight Macro.....	E++ £199
SB30 Speedlight.....	E++ £35-£39
SB400 Speedlight.....	Mint- £79
SB50DX Speedlight.....	E++ £69-£79
SC24 Flash Cord.....	Mint- £25

Nikon Manual - Please Phone

Olympus	
OM4Ti Black + 50mm F1.8.....	E++ £299-£349
OM4Ti + R/Databack 4.....	E++ £399
OM4 Black Body.....	Exc £129
OM2N Chrome Body.....	As Seen / E++ £59-£85
OM2 Black Only.....	E++ £79
OM2 Chrome Body.....	E++ £79-£89
OM40 Black Body.....	E++ £79
OM30 Chrome + 50mm F1.8 As Seen / E++	£49-£69
OM10 Chrome + 50mm F1.8.....	E++ £69
OM10 Chrome Body.....	Exc / E++ £29-£39
21mm F3.5 Zuiko.....	E++ £299
28mm F3.5 Zuiko.....	E++ £49-£55
35mm F2.8 Zuiko Shift.....	E++ £249
35-70mm F3.5-4.5 Zuiko.....	E++ £49-£55
35-70mm F4 Zuiko.....	Exc £39
35-105mm F3.5-4.5 Zuiko.....	E++ £39
38mm F3.5 Macro Zuiko.....	E++ £299
50mm F2 Macro Zuiko.....	E++ £329
50mm F3.5 Zuiko Macro.....	E++ £39
50-250mm F5 Zuiko.....	E++ £349
65-200mm F4 Zuiko.....	E++ / E++ £109-£159
75-150mm F4 Zuiko.....	E++ £49
80mm F4 Auto Macro Zuiko.....	E++ £225
80mm F4 Macro Zuiko.....	E++ / E++ £159-£199
100-200mm F5 Zuiko.....	E++ / E++ £69
135mm F4.5 Macro Zuiko.....	Exc / E++ £129-£139
135mm F4.5 Zuiko Macro.....	E++ £249
180mm F2.8 Zuiko.....	E++ / E++ £349-£499
300mm F4.5 Zuiko.....	E++ £149
400mm F6.3 Zuiko.....	E++ £599
600mm F6.5 Zuiko.....	E++ £599-£649
2x Converter.....	E++ £59
Autobellows + Release.....	E++ £119
Auto Extension Tube 7.....	E++ / Mint- £19-£25
Auto Extension Tube 14.....	E++ £25
65-116 Extension Tube.....	E++ £79
Varimagnifier.....	E++ / Mint- £49-£99
250 Film Back.....	Unused / E++ £95-£195
F280 Flash.....	E++ / E++ £75-£79
T10 Ringflash.....	E++ £75
T20 Flash.....	E++ / E++ £9-£25
T28 Twin Flash.....	E++ £125
T32 Flash.....	E++ / E++ £25-£35
T32 Zoom Adapter.....	E++ £25
Winder 2.....	E++ £19

Pentax 645

645N + 45-85mm F4 FA.....	E++ £799
645N Complete.....	Exc Demo / E++ £499-£599
45mm F2.8 A.....	E++ / E++ £199-£225
45mm F2.8 FA.....	E++ £295
45-85mm F4.5 FA.....	E++ / New £449-£699
55-110mm F5.6 FA.....	E++ £599
75mm F2.8 Leaf Shutter.....	E++ £149
80-160mm F4.5 A.....	E++ / E++ £369-£399
120mm F4 A Macro.....	E++ £299-£349
150mm F2.8 FA.....	E++ £299
150mm F3.5 A.....	E++ £159
200mm F4.....	E++ / E++ £199-£249
200mm F4 EDIF A.....	E++ £499
400mm F5.6 EDIF FA.....	E++ £749
120 Insert.....	E++ £75
220 Insert.....	E++ / E++ £49
Auto Bellows.....	Exc Demo £399
Finder Magnifier.....	E++ £45

Pentax 6x7

67L + AE Prism.....	E++ £749
67 Mirror Up Complete.....	E++ £599
67 Mirror Up Body + Prism.....	E++ £349
67 Mirror Up Body Only.....	Exc £199
6x7 Mirror Up + Prism.....	E++ £279
45mm F4.5 Fisheye Takumar.....	E++ / E++ £399-£650
35mm F4 SMC.....	E++ £279
55mm F4 SMC.....	E++ £269
75mm F2.8 SMC AL.....	Mint- £399
75mm F4.5 Shift.....	Exc / E++ £499-£699
90-180mm F5.6 SMC.....	E++ £649
135mm F4 SMC Macro.....	E++ £249-£299
150mm F2.8.....	E++ £149
150mm F2.8 Takumar.....	As Seen / E++ £109-£179

165mm F2.8.....	Exc / E++ £139-£249
200mm F4.....	E++ / E++ £199-£249
200mm F4 Takumar.....	E++ / E++ £139-£199
300mm F4 SMC.....	E++ £349
300mm F4 Takumar.....	As Seen / E++ £199-£349
400mm F4 Takumar.....	E++ £449
500mm F5.6.....	E++ £749-£899
800mm F4 Takumar.....	E++ £2,999
800mm F6.7 SMC.....	E++ £2,299
1.4x Rear Converter.....	E++ £295
2x Rear Converter T6.....	E++ £179
Vivitar 2x Converter.....	E++ / E++ £49-£79
TTL Meter Prism.....	Exc £75
Magnifying Hood.....	E++ £95
NPC Polaroid Mag.....	E++ £149
Extension Tube Set.....	E++ £85

**Pentax AF - Please Phone
Pentax Manual - Please Phone
Projectors - Please Phone**

Rollei 6003/6/8

6008AF Complete.....	Mint- £2,750
6008AF Body Kit.....	New £3,450
6008 Complete.....	E++ £629-£649
6006 Mk1 Complete.....	E++ / E++ £369-£499
50mm F4 HFT.....	Exc / E++ £299-£399
50mm F4 PQ.....	E++ £650
50mm F4 PQ EL.....	E++ £599
120mm F4 PQS Macro.....	Exc Demo £1,299
120mm F5.6 HFT.....	E++ £399
150mm F4 HFT.....	Exc / E++ £199-£299
150mm F4 PQ.....	E++ £650
150mm F4 PQS.....	E++ £650
180mm F2.8 PQ.....	E++ £1,099
250mm F5.6 HFT.....	E++ £399
250mm F5.6 PQS.....	E++ £649
350mm F5.6 HFT.....	E++ / E++ £499-£549
2x HFT Converter.....	E++ / E++ £89-£119
120 Insert.....	E++ / New £20-£69
120 Magazine (6006).....	E++ / E++ £79-£125
120 Magazine (6008).....	E++ / E++ £125-£149
120 Magazine (6x4.5) 6008.....	E++ £199
Polaroid Mag 6008.....	E++ / New £139-£199
Polaroid Mag SLX/6002/3.....	E++ £85
45 Degree Prism.....	E++ / Mint- £179-£269
Bay6 50mm Hood.....	E++ £25
Extension Tube ET17.....	E++ £99
Extension Tube ET34.....	E++ £85
FM1 Flashmeter.....	New £199
Master Control.....	E++ £199
SCA356 Flash Adapter.....	E++ £35

Rollei SL66/E/SE

40mm F4 Dislagon.....	E++ £750
50mm F4 Dislagon.....	E++ £349
80mm F2.8 Planar.....	E++ £149
120mm F5.6 S/Planar.....	Exc £399
150mm F4 L/Shutter.....	E++ £499-£799
150mm F4 S/Sonnar.....	E++ £249-£499
2x Converter.....	E++ £179
120/220 Magazine.....	Exc / E++ £125
45 Degree Prism.....	E++ £79
Magnifying Hood.....	Exc £95

Rollei Twin Lens

3.5F Type 2 Planar - Metered.....	E++ £749
T Black - Type 2.....	E++ £359

Voigtlander

Bessa R2M + 50mm F2.....	Mint- £849
Bessa R4A Black Body Only.....	E++ £499
Bessa R2 Olive Body Only.....	E++ £299
Bessa T Black Body Only.....	E++ £179
Bessa T Chrome Body Only.....	Mint- £179
12mm F5.6 + Finder.....	E++ / Mint- £449-£499
15mm F4.5 + Finder.....	Mint- £299
21mm F4 + Finder.....	E++ £219
25mm F4 + Finder.....	E++ / Mint- £239
28mm F1.9 Ultran.....	E++ / Mint- £249-£269
50mm F1.5 Nokton.....	E++ £349
75mm F2.5 Color Hellar.....	E++ £239
90mm F3.5 Apo Lanthar.....	E++ £239
15mm D Black Finder.....	Mint- £39
28mm Black Finder.....	Mint- £109
T Winder.....	E++ £79

Zeiss

Ikon Black Body Only.....	Mint- £349
Ikon Chrome Body Only.....	E++ / Mint- £899-£949
85mm F1.4 Planar ZF.....	E++ £749

MUST-HAVE Accessories



Remote Timer MC

Bulb, 1x Shot, 1x Shot every 10 minutes, Program up to 399 shot up to 99hrs delay, LCD Screen, Speaker. Fits- All Canon EOS(RS60N3 or RS80N3), Nikon Pro (MC30 fit), Fuji Digital, Sony Alpha, Olympus E, Pentax Digital, Minolta, Samsung.

Remote Timer MC

£59.99



Right Angle Finder

1x-2x Magnification. Fits - Canon EOS, Nikon, Minolta, Pentax, Olympus, Samsung.

Right Angle Finder

£59.99



External Battery Pack

Reduce recycle time. Takes 8x AA (included). Fits- Nikon SB900 (Equiv SD9), Nikon SB800, Canon (Equiv CP-E4) 580MKII / 580/550/540EZ.

External Battery Pack

£59.99



Wireless Remote Control

Upto 30m distance, 16 Channels. Fits - All Canon EOS Bodies (connection RS80N3 or RS60N3), Nikon Pro Bodies (connection MC30).

Wireless Remote Control

£29.99



Radio Trigger

Hot shoe receiver & transmitter. Sync cord jack. Distance 20M, sync speed 1/200 sec, 4x channels, 2xAAA batteries included. Fits - any camera with 1 pin or more on hotshoe.

Radio Trigger

£29.99



Off Camera Shoe Cord

Attach one end to the camera hotshoe and the other to the bottom of the flash gun hand held. Attached bracket, attached tripod. Cord 0.5m stretch. Can hold 2x flash guns = 1x on hotshoe & 1x end of cord. Fits - Nikon Speedlite SB-900/800/600/80DX/50DX/27/23/22S (equiv SB29). All Canon Speedlite (equiv OC-OE cord).

Off Camera Shoe Cord

£29.99



Remote Control Cable

1x Shot and lock (bulb setting). Fits- Canon EOS RS60-N3 & RS80-N3 (equiv). Nikon all Pro bodies MC30 (equiv), DC-DC1 equiv(D70/80), MC-DC2 equiv(D90), Pentax, Samsung, Fuji Digital.

Remote Control Cable

£14.99



Tripod Lens Collar

Fits- Canon 300mm F4 L, 400mm f5.6 L, 70-200mm F4 L, 70-200mm F4 L IS.

Tripod Lens Collar

£59.99



Mount Adapter

(Get higher quality from older manual mount to digital)			
Nikon-Canon EOS	£29.99	Canon FD-Canon EOS	£49.99
Contax-Canon EOS	£29.99	Olympus OM-Canon EOS	£29.99
Leica R-Canon EOS	£29.99	Hasselblad-Canon EOS	£49.99
Canon FD-Nikon	£29.99	Hasselblad-Nikon	£49.99
Leica R-Micro 4/3rds	£89.99	Pentax 67-Pentax	£49.99
Leica R-4/3rds	£29.99	Olympus OM-4/3rds	£29.99
Leica M-Micro 4/3rds	£89.99		



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SAVE 12%
£175

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Canon 5D MKII	£1649
Canon 1000D + 18-55mm	£399
Canon 450D + 18-55mm IS	£519
Canon 500D + 18-55mm IS	£599
Canon EF 75-300mm	£199
Canon EF 50mm f1.8	£109
Canon G11	£469
Canon Powershot S90	£379
Canon Ixus 100IS Black	£175
Nikon D90 Body	£649
Nikon D5000 + 18-55mm VR	£549
Nikon D3000 + 18-55mm VR	£399
Nikon 70-300mm VR	£199
Nikon 105mm Macro VR	£499
Ricoh CX1 Rose	£199
Sony Alpha 230 + 18-55mm	£349
Tokina 35 f2.8 Macro Canon	£249
Sigma 10-20mm	£499
Sigma 70-300mm DG	£109
Sigma 70-300mm OIS	£319
Sigma 105mm Macro	£399
Sigma 150-500mm Canon	£739
Nissin Di622	£129
Nissin Di868	£270

USED EQUIPMENT

USED DIGITAL CAMERAS

Canon 300D + 18-55	£199
Canon 30D Body	£379
Canon 50D Body	£599
Canon 450D + 18-55IS	£349
Canon BGE1	£59
Canon BG-E2	£99
Canon Powershot S80	£60
Canon WC DC52A	£50
Canon TC DC52B	£50
NPE3 Battery	£60
Nikon Coolpix P6000	£349
Nikon Coolpix P5000	£129
Nikon Coolpix 8700	£69

USED CANON AF

Canon EOS 300V + 28-90	£109
Canon EOS 3 Body	£149
Canon EOS 300+28-80	£89
Canon EOS 50E + 28-80mm	£149
Canon EOS33 + 28-80mm	£109

Cosina 19-35mm f3.5-4.5	£89
Canon 28-135mm IS	£299
Sigma 18mm f3.5	£60
Sigma 24-70mm f2.8	£229
Canon 70-210 USM	£139
Sigma 120-400mm	£499
Kenko 2x 7 Element	£99
Canon Powerdrive E1	£79
Canon EF80-200 f4-5.6	£79
Canon EF 18-55	£65
Canon EF 18-55 IS	£89
Canon 100mm Macro	£359
Canon 400mm f5.6 L	£749
Canon 55-200 USM	£120

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USED CANON MF

Canon AE1P Blk + 50mm mint	£119
Canon 50-135mm f3.5	£129
Canon 135mm f2.5 SSC	£49
Canon 24mm f2.8	£69
Canon 70-150mm f4.5	£59
Canon 70-210mm f4.5	£55
Canon 100-300mm f5.6	£129

USED MINOLTA AF/SONY AF

Minolta Dynax 300si+ 35-70mm	£49
Minolta Dynax 5+28-80mm	£99
Minolta Dynax 600si Classic	£89
Minolta 28-105mm f3.5-4.5	£109
Minolta 35-105mm f3.5-4.5	£80
Minolta 75-300mm f4.5-5.6	£129
Minolta 70-210 f3.5-4.5	£89
Minolta 100-300mm f4.5-5.6	£159
Minolta 100-300mm f4.5-5.6	£149
Minolta 70-210mm f4.5-5.6	£85
Minolta 24mm f2.8	£199
Minolta 50mm Macro f2.8	£199
Sony 18-200mm	£199
Sigma 28-70mm	£69
Minolta 100-300mm XI	£99
Teleplus 2x 4 Element	£89
Teleplus 2x 7 Element	£109

USED MINOLTA

Minolta X700 + 50mm	£99
Minolta X300s + 50mm	£75
Minolta X700 + 50mm	£79
Minolta X500 + 50mm f1.4	£99
Minolta 70-210mm f4	£69
Minolta Autowinder G	£20

Minolta Autowinder S	£20
Minolta Motordrive I	£90
Minolta Auto 132x	£19

USED NIKON AF

F80 + 28-80mm	£109
Nikon F65+28-80mm	£89
Nikon F55 + 28-80mm	£85
Nikon F100 + 28-80mm	£249
Nikon 50mm f1.8	£90
Nikon 80-200mm f4.5-5.6	£89
Nikon 35-135mm f3.5-4.5	£99
Nikon 70-210mm f4-5.6	£99
Nikon 70-300mm G	£109
Nikon 70-300mm G	£109
Sigma 10-20mm	£369
Sigma 18-200 OIS	£229
Cosina 19-35mm	£120
Teleplus 2x Converter	£89
Tamron 18-200mm XR Di II	£99
Tamron 28-300mm Di	£120

USED NIKON MF

Nikon FE Body	£100
Nikon FE+35-70	£149
Nikon FM2n Black	£149
Nikon 55mm Micro	£79
Nikon 28mm f3.5 FHC	£59
Nikon 35-105mm f3.5-4.5	£99
Nikon 35-70 f3.3-4.5	£69
Nikon 70-210 f4	£69
Nikon 70-210 f4.5-5.6	£99
Nikkor 35mm f3.5 Q	£70
Nikkor 28mm f3.5 HC	£49
Nikon MD-4	£49
Nikon SB12	£49
Nikon MD-e	£20

USED OLYMPUS

Olympus 28mm f3.5	£60
Olympus 135mm f3.5	£39
Olympus 100mm f2.8	£99
Olympus 200mm f4	£55
Olympus 75-150mm	£59
Olympus 35mm f2.8	£44
Olympus 35mm f2	£129
Olympus 50mm Macro f3.5	£99
Winder 2	£49

USED PENTAX

Pentax P30 + 50mm	£65
Pentax P50+50mm	£89
Pentax MV + 50mm	£49

Pentax ME Super + 50mm f1.7	£89
Pentax Me super + 50mm f1.7	£79
Pentax Mx + 50mm f1.7	£99
Pentax MX Body	£79
Ricoh KR10super + 50mm	£69
Pentax MZ50 + 28-80mm	£89
Pentax Espio 200	£49
Pentax 50mm AF Macro	£299
Pentax SMC 85-210mm f4.5	£99
Pentax 28mm SMC f3.5	£39
Pentax 135mm f3.5 SMC	£39
Pentax 28mm f3.5 SMC	£35
Vivitar 28-210mm PKA	£39
Vivitar 70-210mm f3.5	£39
Pentax Winder ME2	£29

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Single items to collections

USED MEDIUM FORMAT

Bronica ETRS Complete	£299
Bronica 110mm(SQ)MACRO	£199
Bronica Speed Grip (ETRS)	£50
Mamiya RB67 PROsd +65mm	£349
Mamiya RB Back	£79
Mamiya RB 180mm F4.5 C	£199
Mamiya RB 50mm	£249
Mamiya RB Metered Prism	£169
Mamiya 45mm (645)	£149
Mamiya Pro Back	£79
Mamiya Pro Shade	£99
Mamiya (RB) 645 Back	£89
Mamiya (RB) 120 Back	£69

USED CLASSIC + OTHER

Olympus ECRU	£129
Kodak Retinette	£49
Voightlander Vito II	£60
Contax Rx Body	£150
Praktika 28mm f2.8 PB	£25
Praktika 55-200mm PB	£55
Praktika 135mm f3.5	£29
Praktika 70-210mm	£35
Praktika Winder B	£20
Zeiss Contina 1a	£49
Zeiss Nettar 518/16	£49
Balda Baldezza 1a	£39
Zeiss Contaflex+50mm Tessar	£69
Zeiss Contina Matic II	£69
Voightlander Vitoret	£69
Voightlander Vito CL	£49

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CANON - EOS & FD	
EOS 1D MKIII	E++ £1099
EOS 1D MKIII	ExDm £2399
EOS 5D MKI Body	M £999
LEICA - Screw & M System	
M7 0.72x Chrome	M £1999
M6 'RPS' Edition	M £2999
M6 0.85x TTL Black	E++ £999
M4-P Black Inc MR	E++ £649
MINOLTA	
X300 + 50mm f2	E++ £69
XM + 35-70mm f3.5 E++	£69
NIKON - AF & MANUAL	
Nikon D3 Body	M- £2299
Nikon D2X Body (B)	M- £1099
FM2n Chrome Body	M- £199
PENTAX - K & KA Series	
ES Black Body	E++ £129
KX Body	E++ £109

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USED LENSES

CANON EF & EF-S	
50mm f1.4 USM	M £239
16-35mm f2.8L USM	M- £849
17-55mm f2.8 EF-S	M £649
17-85mm EF-S IS	M £249
17-85mm EF-S IS ExDm	£379
18-135mm EF-S IS ExDm	£349
24-105mm f4L IS	M £749
70-200mm f2.8L IS	M £1199
70-300mm DO IS	E++ £849
Angle Finder C	M £139
Sigma 12-24mm EX	ExD £599
Sigma 12-24mm EX	M £499
CANON FD	
24mm f2.8 SSC B/L	E++ £99
100mm f4 Macro	M- £179
35-70mm f4	E- £29
100-200mm f5.6	E+ £39

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USED LENSES

MINOLTA/SONY	
85mm f1.4 AF	M- £699
70-210mm f3.5-4.5	M- £99
Sigma 20mm f1.8	M- £329
NIKON AF	
14mm f2.8D	M- £899
10-55mm f2.8D Micro	E++ £379
70-300mm f4.5-5.6G	M- £79
80-400mm VR	M- £849
TC17 EII AF-S	M- £249
NIKON AI & AIS	
20mm f2.8 AIS	E++ £329
35mm f2.8 Shift	M- £349
55mm f2.8 Macro AIS	E++ £179
OLYMPUS -	
16mm f3.5 Fisheye	M- £699
21mm f3.5	M- £299
35mm f3.5 Shift	M- £379
50mm f2 Macro	E++ £399
50mm f3.5 Macro	M- £99
80mm f4 Macro	E++ £179
90mm f2 Macro	E++ £499
135mm f4.5 Macro	M- £199
180mm f2.8	M- £379
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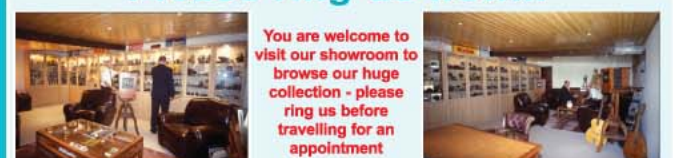
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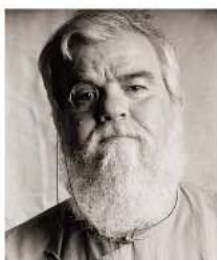
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SECOND-HAND IS ALL VERY WELL,
BUT THERE ARE SOME THINGS THAT
JUST DEMAND TO BE BROUGHT NEW



ROGER HICKS is a much-published author on photography. He has written more than three dozen books on the subject, many in partnership with his wife, Frances Schultz. Roger started photography as a teenager in the 1960s and worked professionally in a London advertising studio in the mid-1970s. He has been a freelance photographer/writer since 1981, contributing to many photography magazines, including *Shutterbug* in America. Visit his website at www.rogerandfrances.com.

RECENTLY, I re-read Isaac Asimov's *Prelude to Foundation*. It's Book Zero of the six-volume Foundation Trilogy. The Trilogy started out (as trilogies normally do) as three books: *Foundation* (1951), *Foundation and Empire* (1952) and *Second Foundation* (1953). Then came *Foundation's Edge* (Book Four, 1982), *Foundation and Earth* (Book Five, 1983) and *Prelude to Foundation* (Book Zero, 1988). Fortunately, this is all recapitulated at the beginning of *Prelude*.

It was probably in the 1960s when I read the original trilogy, though it might have been the '50s. Things being what they are, the only volumes remaining in my possession today are Books Zero and Five. So I thought of buying the trilogy to re-read, and maybe even Book Four as well. My excuse is that I was ill: appendicitis, with peritonitis, and four days in intensive care. I had to take things easier than I like.

I was shocked, though, when I realised that I first thought of buying these books second-hand. It's not so much dear old Ike's royalties I'm thinking about. He's been dead for a while, and with something like 400 books to his name his estate doesn't really need the money. No, it's the idea of a second-hand society, the relevance of which is immediately obvious to photography.

Hopping onto my favourite hobby-horse, Leicas immediately come to mind. Incredibly, many Leica users say, 'What's the point of buying a new MP when an M6 does all that an MP can, and if you can live without a meter you can always buy an M2, M3 or M4/M4-2/M4-P?'

Of course, they're right in a way, and as Stefan Daniel of Leica said, 'Your first Porsche is always second-hand.' But equally, my MP is almost 50 years newer than my M2; it has a meter, and while the viewfinder is no less prone to flare than an M2, it's certainly less prone to flare than anything from the M4 to the M7. It's just more of a pleasure to use.

The same is true of a book. A new book, with that wonderful new-book smell, its pages unsullied, is simply nicer than second-hand. There are times when you have to buy second-hand, such as if it is out of print, but in general, new books are simply nicer.

Cars are another matter. I've only ever bought one new car in my life, in about 1991, and nowadays the only new cars I'd like more than my 1972 Land Rover Series III are out of my reach financially. Besides, a classic Daimler, a Bristol or a Triumph TR2 would be more time and trouble than I want to invest in a car.

Cameras are intriguingly in between. I really like my early 1950s Retina IIa, but there's nothing else on the market today that quite equates to it. And my old Nikon Fs are without question among the finest classic cameras ever built. On the other hand, there are plenty of new

classics you can still buy: not just Leicas, but, for example, Gandolfis and Linhofs.

The point is, unless someone buys new, there will be nothing to buy second-hand. Top-quality stuff is obviously the leading candidate for buying second-hand because it's harder to afford new. The trouble is, there's so much cheap tat around that fewer and fewer people buy top quality, and this puts top-quality manufacturers at risk. It's not so much that people can't afford quality, but more that they'd rather have three inferior products, or replace rubbish more often, than buy the one product they really want and keep it for a while.

Then again, far too many people don't actually know what they really want. Youth and inexperience are common reasons for this, but there comes a point when one can no longer decently plead either. I mean, I may not have decided yet what I want to do when I grow up, but at least I have a fair idea of which cameras suit me – and I'd rather have good than bad. Sometimes, if I can't afford new, or if what I want isn't made any more, this means buying second-hand. But more and more, whenever I can, I buy the best I can afford, and I buy it new. **AP**

Top-quality stuff is obviously the leading candidate for buying second-hand because it's harder to afford new

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